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PRESERVATION OF NATIONAL MONUMENTS,

PANJAB.

MEMORANDUM ON ANCIENT MONUMENTS IN EUSOFZAI, WITH A DESCRIPTION OF THE EXPLORATIONS UNDERTAKEN FROM THE 4TH FEBRUARY TO THE 16TH APRIL 1883, AND SUGGESTIONS FOR THE DISPOSAL OF THE SCULPTURES,

BY

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Illustrated by a Map., eight Plans of Buildings, and seventeen Plates of Rough Sketches

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1883.

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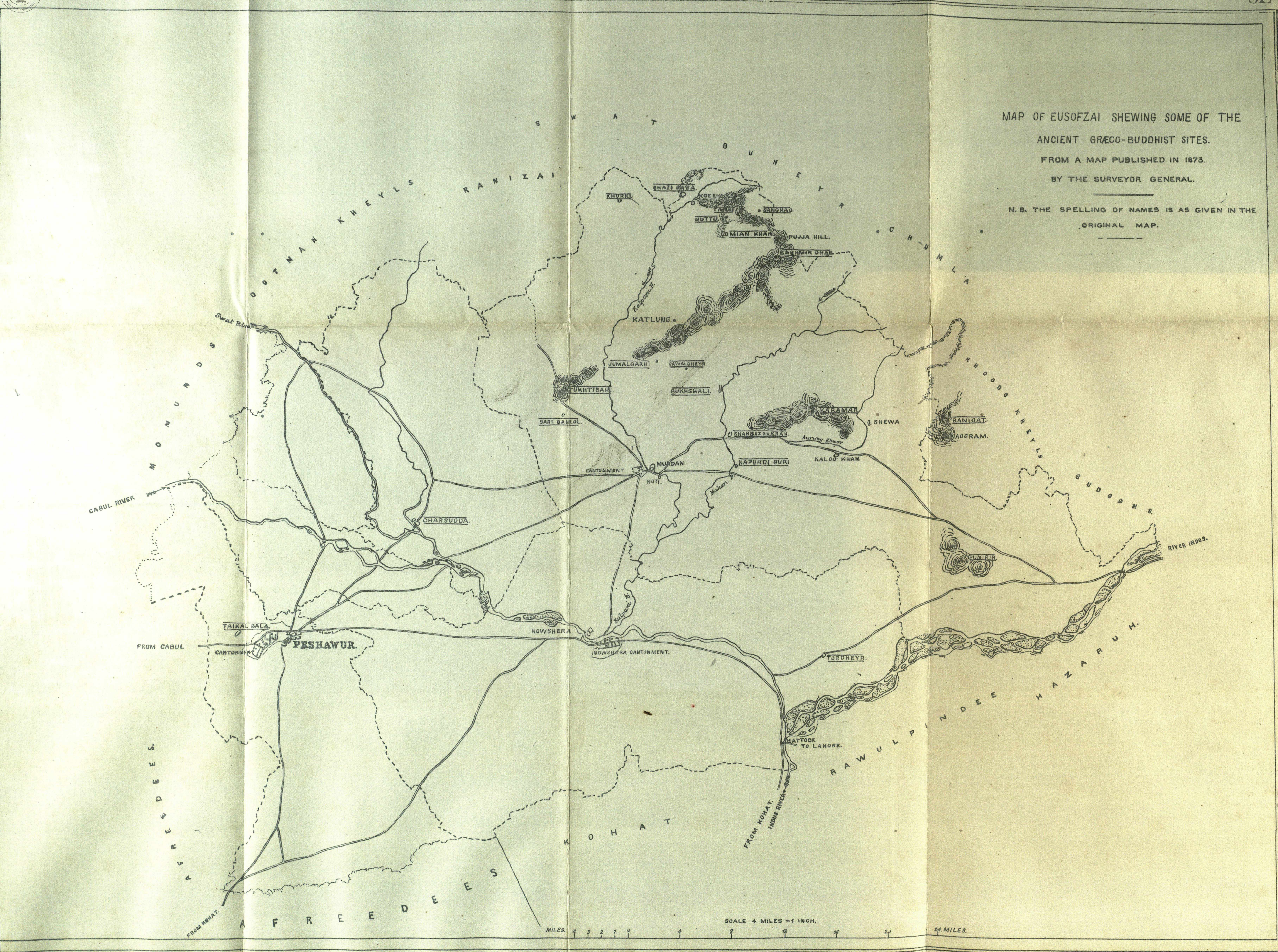
MAP OF EUSOFZAI SHEWING SOME OF THE
ANCIENT GRÆCO-BUDDHIST SITES.
FROM A MAP PUBLISHED IN 1873.
BY THE SURVEYOR GENERAL.
N. B. THE SPELLING OF NAMES IS AS GIVEN IN THE ORIGINAL MAP.
S W A T
B U N E Y R
C H U M L A
RANIZAI
OOTMAN KHEYLS
MOHUNDS
KHOODO KHEYLS
GUDOONS
AFREEDEES
A F R E E D E E S
K O H A T
RAWULPINDEE
H A Z A R U H
KHURKI
GHAZI BABA
KOEE
NUTTU
SANGHAO
MIAN KHAN
PUJJA HILL
KASHMIR GHAR
KATLUNG
JUMALGARHI
SAWALDHEYR
TUKHTIBAHI
BUKHSHALI
SARI BAHLOL
KARAMAR
SHEWA
SHAHBAZGURRAH
RANIGAT
NAOGRAM
MURDAN
HOTI
CANTONMENT
KAPURDI GURI
KALOO KHAN
CHARSUDDA
Swat River
CABUL RIVER
RIVER INDUS
INDUS RIVER
TAIKAL BALA
PESHAWUR
FROM CABUL
CANTONMENT
NOWSHERA
NOWSHERA CANTONMENT
TORDHEYR
ATTOCK
TO LAHORE
FROM KOHAT
UNIPIR
SCALE 4 MILES = 1 INCH.
MILES 4 3 2 1 0 4 8 12 16 20 24 MILES.

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Memorandum on Ancient Monuments in Eusofzai, with a description of the explorations undertaken from the 4th February to the 16th April 1883, and suggestions for the disposal of the sculptures.

Previous explorations in Eusofzai.

1. The accompanying map of the Eusofzai district shows some of the principal sites where Buddhist ruins are known to exist. The majority of these have been explored—some thoroughly, others partially. Dr. Bellew obtained a large number of sculptures from Sahri Bahlol and Sawal Dheyr; Dr. Leitner got others from the Takht-i-Bahi. Companies of Sappers working under General Cunningham, explored at various times the Takht-i-Bahi, Jamalgiri, Kharkai, Charsudda, and some sites on the Karamar Hill.* Others have removed sculptures from many of the Buddhist localities, but until recently, nothing has been attempted, year by year, to systematically collect and preserve all the archæological and artistic evidence of the country. On the 23rd August 1881, I submitted some recommendations to the Punjab Government for dealing with the ruins in the Peshawar District.

Excavations by Sappers in 1882.

2. Captain Martin, R.E., and Lieutenant Maxwell, R.E., were at work with the 4th and 10th Companies of Sappers and Miners during February and April 1882 at Charsudda and the Karamar Hill. I visited Ranigat, the Karamar Hill, Bakshali, and the Takht-i-Bahi in February 1882, and inspected Captain Martin's excavations at Charsudda. Lieutenant Maxwell's explorations were undertaken after I left the district.

Report on explorations in Eusofzai, with recommendations for systematic work.

3. I sent in a report, dated June 1882, on the season's work, and recommended the Punjab Government to systematically offer rewards for discoveries; also to explore particular sites by means of the tribes people working under a native of the district.

---

* General Cunningham discovered Jamalgiri in 1848. Lieutenant (now Sir Harry) Lumsden dug at Kharkai about 1850-51 at the request of the Commissioner of Peshawar, Colonel Mackeson, Lieutenants Lumsden and Stokes partially explored Jamalgiri and Takht-i-Bahi in 1852. Dr. Bellew partially excavated Sahri Bahlol about 1865. General Maclagan sent Sappers to the Takht-i-Bahi in 1869-70, and a large number of sculptures were deposited in the Lahore Museum. Dr. Leitner in 1870 procured some sculptures from the Takht-i-Bahi through men of the Guides. Colonel Hastings (then Assistant Commissioner) in 1871-72 directed digging by Sappers in the Sudam Valley. Lieutenant Crompton, R.E., about 1872, directed explorations by Sappers at Takht-i-Bahi and Jamalgiri. "A Colonel from Peshawar" is said by the Natives to have removed 12 camel loads of sculptures from Jamalgiri before 1873. Jamalgiri was partially excavated in January 1873 by General Cunningham. Jamalgiri was extensively excavated by Sappers under Lieutenant Crompton, R.E., in 1873. Sahri Bahlol was partially excavated by General Cunningham in 1873. Sappers under Lieutenants Macgregor and Grant were at work at Kharkai in 1874. Sappers under Lieutenant Grant worked at Sawal Dheyr in 1874.

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Excavations in 1883.

4. This led to excavations, to arrange for which I visited Peshawar in January last. The Commissioner and Deputy Commissioner of Peshawar deputed Ibrahim Khan, of Zeda, to undertake the exploration of Ranigat through the Khudo Kheyls; and Colonel Jenkins, Commanding the Guides at Mardan, kindly lent Jemadar Kaleh Khan, Havildar Mazam Shah, and Naik Taza Gul to conduct the excavations at Sanghao.

Inspection of Sanghao (January).

5. On the 14th January, I went over the Sanghao ruins and pointed out to Havildar Mazam Shah what I thought should be commenced first.

Inspection of Ranigat (January).

6. I proceeded with Ibrahim Khan, of Zeda, to Ranigat in the Khudo Kheyl country, and on the 17th January visited the Buddhist Fort and pointed out what should be done.

My preliminary notes on Sanghao and Ranigat are here quoted :—

BUDDHIST REMAINS AT SANGHAO—IN EUSOFZAI.

1. These are in a valley beyond Katlung, and are known to Mazam Shah, Havildar of the Guides, who accompanied me over them.

They extend over a large area on either side of a stream running from north-east to south-west.

2. The most important buildings are on ridges, but many are scattered on the hill sides. *See sketch.* Those at (A) are known to Mazam Shah, and should as a first measure be freed from *débris* and earth.

The upper building (1) is somewhat on the plan shewn in the sketch. There are domed chambers, all of which should be emptied of *débris* down to the floor level. The second building (2) has a somewhat similar series; which are also to be cleared out.

3. The buildings at (A) are to be put first in hand; then those at (B); then those on the other side of the stream at (C). Great attention is to be paid to the following :—

(1). No walls are to be broken down or damaged in digging.

(2). In clearing away earth from walls the excavations are to be carried down to floor levels or to the ground.

(3). The earth excavated is to be carefully searched for carvings or coins.

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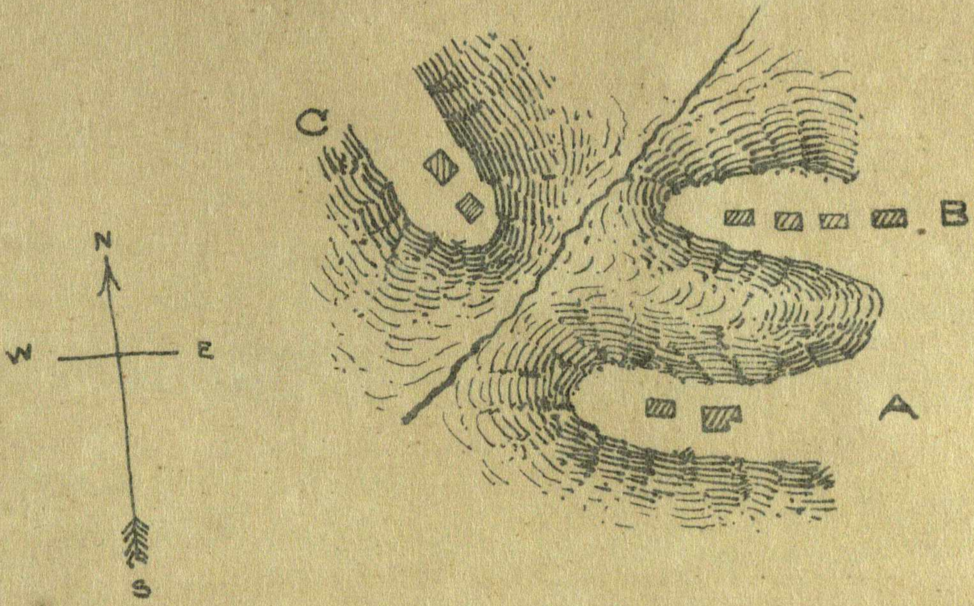
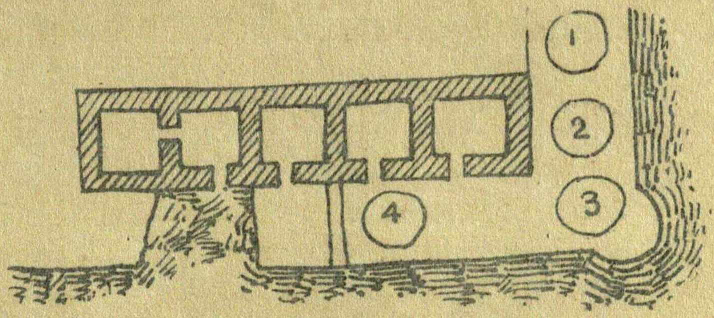
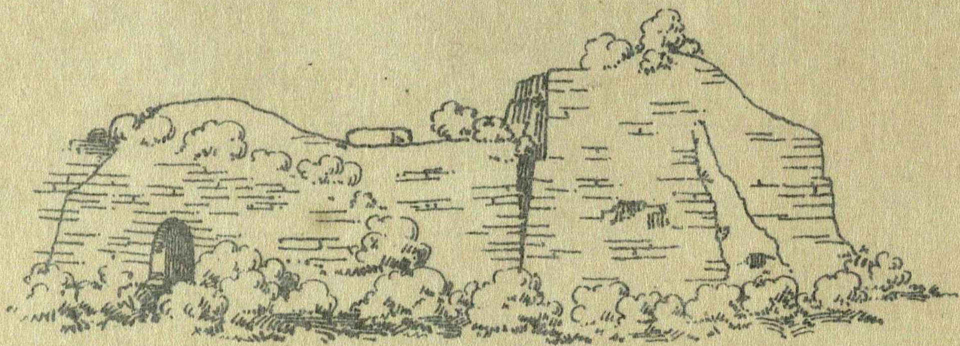
BUDDHIST REMAINS AT SANGHAO
IN EUSOFZAI.

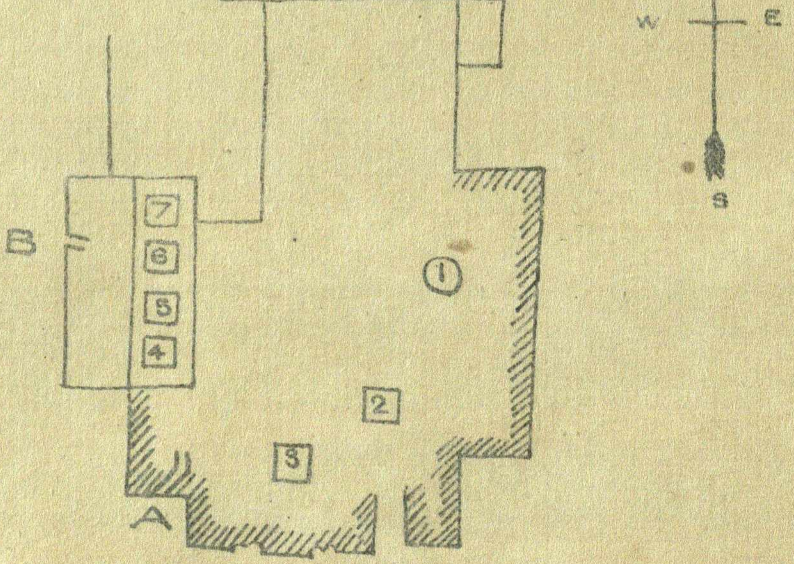


SKETCH PLAN OF UPPER BUILDING
AT A.



SKETCH AND PLAN OF THE BUDDHIST FORT
AT RANIGAT IN EUSOFZAI





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(4). All carvings to be carefully marked as coming from Sanghao, and a note made of the position in which they were found. All sculptures to be brought into Mardan.

4. A sum of Rs. 800 will be available at once for this work, *i. e.*,—

Clearing jungle from buildings.

Excavation.

Carriage of carvings, &c., to Mardan.

Reports of what is done and progress of the work to be sent to me.

H. H. COLE, *Major*, *R.E.*,
Curator of Ancient Monuments in India.

MARDAN;
The 19th January 1883.

BUDDHIST REMAINS AT RANIGAT—IN EUSOFZAI.

1. Ibrahim Khan, of Zeda, went over the ruins with me, and is acquainted with the position of all the buildings noted on the sketch plan.

2. All jungle to be cut down so as to show the walls of the different ruins.

The large Tope at (1) to be cleared first, and a shaft or well large enough to hold a man sunk in the centre down to the original ground surface.

The Topes Nos. (2), (3), (4), (5), (6) and (7) are to be cleared and bored in the centre in a similar way.

The passages in the walls of the Fort at (A) and (B) are to be next opened out. The well under the hemispherical dome at (8) to be opened and cleared.

A small square Tope further north to be cleared and examined.

The wells beyond this are to be cleared of *débris* and examined.

3. A road track to be made to the nearest road, and the shortest path up to the Ranigat Fort from Nogram to be made passable for the carriage down of carvings.

4. All carvings to be clearly marked as from Ranigat, and notes taken of where any stones or coins, &c., were dug out. They should be removed at once to Mardan, and reports are to be made to me of what is found and of services rendered by Asard of Totali, or any other Khudo Kheyls.

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5. A sum of Rs. 1,200 will be available for this work, *i.e.*,—
Clearing jungle.
Excavation.
Carriage to Hoti Mardan.
Improving path down from Ranigat.

H. H. COLE, *Major, R.E.*,
Curator of Ancient Monuments in India.

MARDAN;
The 19th January 1883.

Ranigat (March.) 7. On my return to Eusofzai the end of March, I found to my regret that the Ranigat work had come to a standstill owing to disturbances among the Khudo Kheyls.

Results of Sanghao excavations (March.) 8. The Sanghao explorations were, however, proceeding most satisfactorily. Colonel Jenkins shewed me a large number of sculptures that had been brought into Mardan and deposited in the Regimental Magazine at the Fort. More were coming in.

Lieutenant Younghusband's report. 9. A report, dated the 10th March, by Lieutenant Younghusband of the Guides, described the work as he saw it on the 5th and 6th March. The sites at Sanghao and at Tangi had been opened out and 90 pieces of sculptured stones sent into Mardan. The villagers were reported very willing to work and friendly. No cases of tampering with the sculptures had occurred.

Inspection of Sanghao (March). 10. On the 30th March I went over the sites at Sanghao, Tangi, and Nuttu with the Native officers of the Guides and saw all that had been done up to date. After I had left, a fresh site near the old village of Mian Khan was opened out and a number of sculptures discovered and sent in.

Marking and photographing sculptures at Mardan. 11. I returned to Mardan on the 31st March, and remained there in camp pending the decision of Government as to proceeding with the Ranigat explorations. During this time I was occupied in marking and numbering the sculptures that had been conveyed to the Magazine, and in selecting the best of the carved stones for photography. Mr. Serrot, Photographer of Peshawar, came to Mardan and took 32 photographs for me; most of these (numbered 1 to 32) are represented in the outline drawings which accompany this, and I think Mr. Serrot deserves great credit for his work. The negatives have been sent home for printing by heliogravure, which is a permanent process.

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12. When I visited Eusofzai in 1882, Colonel Jenkins drew my attention to the objections to employing companies of Sappers and Miners in explorations. The village people dislike soldiers being quartered on them. Provisions are not abundant, and disagreements are apt to break out.

Objections to employment of Sappers.

13. On the other hand, local labor is cheerfully furnished on payment. The inhabitants profit by the work, and are quite capable of performing it satisfactorily without either wantonly damaging the ruins in digging or defacing the sculptures when found. There is this additional advantage too, that the villagers are anxious to point out fresh sites which they never are in the case of Sappers, whose presence they dislike.

Advantages of employing local labor.

14. From all points of view, therefore, the experiment of utilising the local labor has been a complete success, and fully justifies a continuance of the system. The cost is most moderate compared with the expense of paying for Sappers. 503 pieces of sculpture of all sizes were procured and landed at Lahore for Rs. 510. This gives an average of a little over one rupee per sculpture, whereas the average in the case of Sapper labor is often much in excess of Rs. 10.

Experiment of using local labor a great success.

15. I have already submitted some recommendations for the continuance of work through Jemadar Kaleh Khan, and am convinced that by rewards to villagers for bringing in discoveries, and by annual excavations at chosen spots, a complete series of archæological and artistic evidence will be collected and preserved for the speculation and deductions of the scientific and learned world.

Recommendations for future work.

16. Before describing the various sculptures that were unearthed from the buildings, I venture to make some general remarks on the singular character of their architecture and ornament. The first impression given by a mere glance at any of the carvings is the strong influence of Greek art; but when we come to carefully analyse the whole subject, the composing elements are curiously mixed. General Cunningham has described at some length the Græco-Bactrian architecture of Eusofzai, and those who desire to form their own conclusions would do well to study the Archæological Survey Reports, Vol. II and Vol. V; also to read Mr. Fergusson's chapter on the Gandhara Monasteries in his "History of Indian and Eastern Architecture." Of this, however, it is quite certain that Alexander's invasion of India left a strong impression on the art of Northern India. The use of Greek forms of ornament became general in the Cabul Valley, in the Upper Panjab, and in Kashmir.

General peculiarities of the Eusofzai architecture and ornament.

Alexander's invasion of India.

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Corinthian order. Doric order. Ionic order.

17. The Corinthian order reproduces itself all over Eusofzai, the Doric order in Kashmir, and the Ionic order at Taxila (Shahderi, between Attock and Rawalpindi).

Persian influence.

18. But Alexander had conquered Persia before he penetrated to the Indus, and he seems to have introduced into India a knowledge of the palaces at Persepolis. The Indo-Persian capital is frequently found in Eusofzai; it occurs also in Madras at Amravati, in Bombay in the Bedsa and Karli caves, in Bengal at Buddha Gaya, and in Central India at Bharhut and at Sanchi.

Commencement of Greek and Persian influence.

19. Whether Persian and Greek art had made itself felt in India befere Alexander's time is hard to say, as our previous knowledge of the country is at present so meagre.

Ranigat.

20. The Fort at Ranigat has all the appearance of great antiquity; the walls are very massive, and constructed of large blocks of hewn granite laid carefully as headers and stretchers. Many of the stones are over 6 feet in length, and mortar of very great hardness is used; but instead of being pointed, the joints are filled with thin slabs of stone or slate. The main entrance is a pointed archway cut in the horizontal layers of stone walling, and zigzags into the body of the stronghold, probably joining a similar passage on the west of the Fort. The arch, instead of finishing in a point, has a rectangular termination (see plate) similar to the section of an ancient Etruscan tomb at Cœre* dating from many centuries B. C.

Archway at Ranigat.

21. It might be hastily concluded that the pointed archway at Ranigat is Saracenic, but the interior of the Fort has remains of several Buddhist Topes with sculptures in stone and plaster resembling those ordinarily found elsewhere in Eusofzai, and dating from about the commencement of the Christian era. The Ranigat gateway, therefore. completely proves that pointed archways were in use in Northern India before the birth of the Prophet.

Age of Ranigat.

22. The antiquity of Ranigat is a subject for speculation. General Cunningham endeavours to identify the Fortress which Alexander captured about 326 B. C., and if this identity could be established its architecture would supply an important sequence to the very early Pelasgic art of Greece. The gateway at Thoricus shown in the lithographic plate dates from about 1000 B. C., and resembles the Ranigat entrance in the curvilinear form of doorway, as well as in the horizontal construction.

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* See Vol. 1, Fergusson's History of Architecture in all Countries, page 264.

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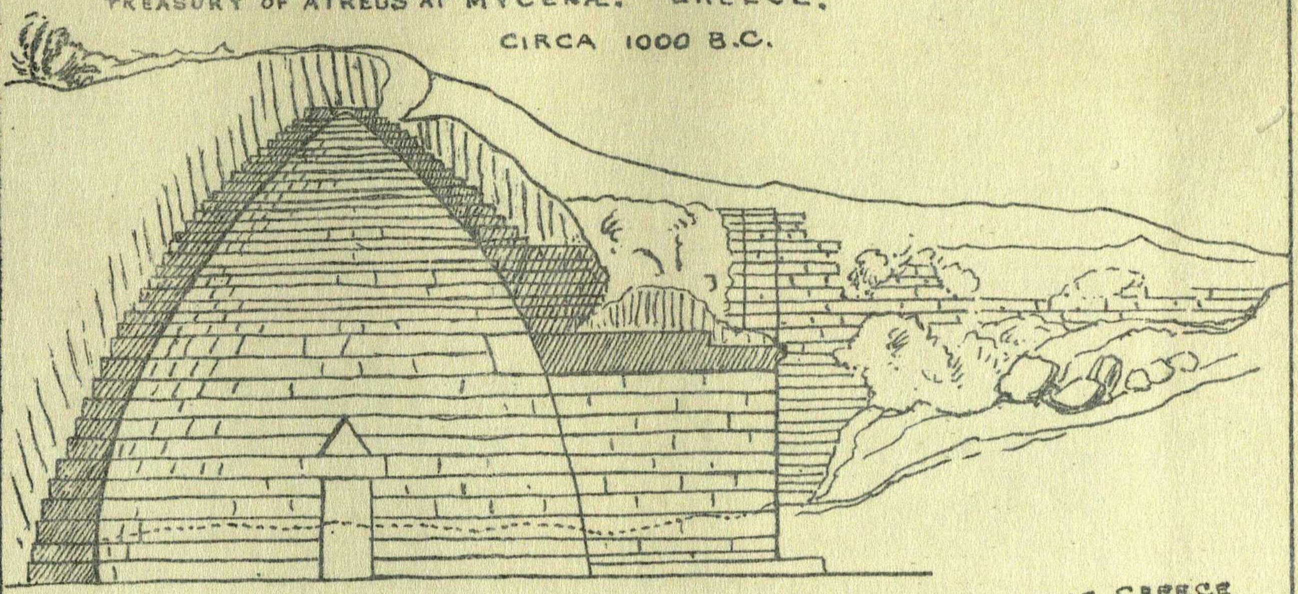
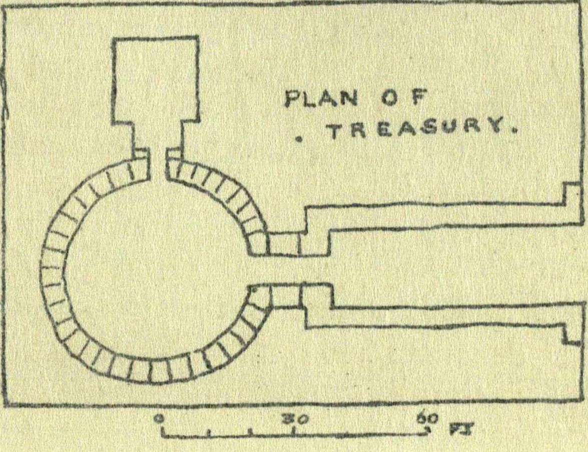
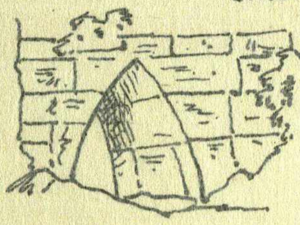
TREASURY OF ATREUS AT MYCENÆ. GREECE.
CIRCA 1000 B.C.

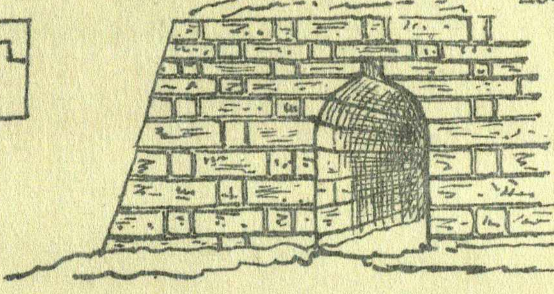




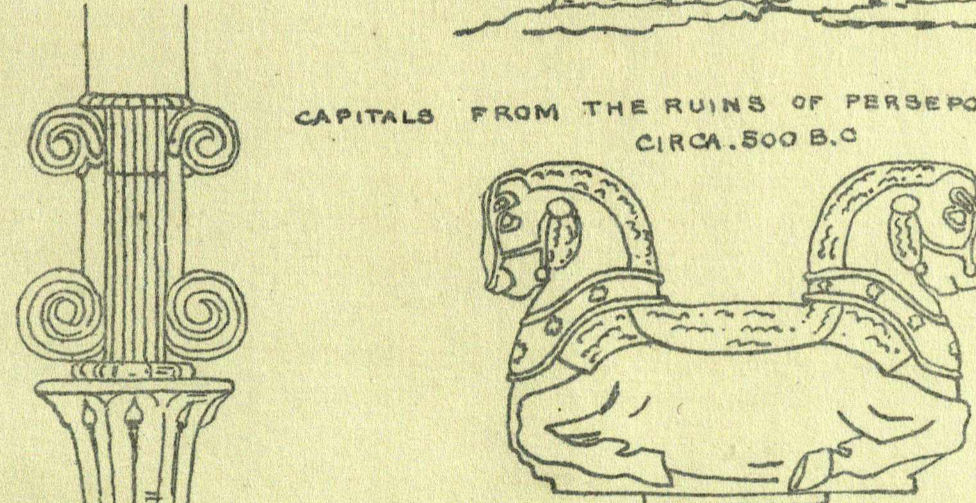
GATEWAY AT THORICUS. GREECE
CIRCA 1000. B.C.



GATEWAY AT RANIGAT
EUSOFZAI.



CAPITALS FROM THE RUINS OF PERSEPOLIS.
CIRCA. 500 B.C



H. H. COLE. DEL. MAY. 1883.

PLATE No. 1.

H. H. COLE. DEL. APRIL 1883.

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23. Another circumstance connected with the Græco-Bactrian architecture of Eusofzai is the appearance of hemispherical domes built on the principle of horizontal layers. The dome of the Treasury of Atreus at Mycenæ, which is a very antique example of Pelasgic art (see plate, page 6) is noticed by Mr. Fergusson as that adopted by the Jaina architects in India; and the Treasury or Granary which I discovered among the Sanghao ruins, seems to me to form a most important link between the Pelasgic Treasuries at Mycenæ and Jaina architecture.

Domes in Eusofzai.

Sanghao Treasury.

24. But the Sanghao building is important in another respect, as showing that the mode of raising a semi-circular dome on a square chamber by corbelling out the corners of the square and forming an octagon found its way to India before either the Jains had commenced their wonderful system of constructing domes over pillars, or the Muhammadans had introduced their elaborate methods of doming over square chambers (see plates, page 10). I know of no other example of a square chamber, corbelled out at the corners and domed over, that is not Muhammadan. It has generally been assumed that a construction such as appears in the Sanghao Granary is to be traced to Muhammadan architects. Here, at all events, is an example which completely upsets the theory.* The masonry resembles that used in all the Buddhist monasteries in the neighbourhood, and the building is above, and quite close to, the group of structures where two coins of Kaniskha's were found. It is, therefore, tolerably certain that the date is not later than 80 A.D., and *may* be much earlier.

Singularity of the Sanghao domes.

25. Whilst both Ranigat and Sanghao afford good structural examples of early forms of Græco-Bactrian architecture, Eusofzai sculptured bas-reliefs often contain representations of buildings that afford evidence of the constructive methods that were in vogue in the country.

Architectural representations in bas-relief in Eusofzai.

26. One elaborate piece of carving represented in the outline drawing, plate No. 1, was found by Mr. Dempster, C.E., Executive Engineer, Swat Canals, and he kindly allowed me to have it photographed. In the upper right-hand corner we have a very perfect representation of a hemispherical dome on pillars with Corinthian capitals. Whether the domed roofs represented were of actual leaf seems doubtful. The columns below are certainly taken from stone models, and the domes may have been of stone with a leaf ornament applied to the surface. A somewhat similar domed building is represented in a bas-relief of the railing of the Bharhut Tope in Central India, the date of which has been ascertained by General

Niche or chapel discovered by Mr. Dempster, C.E.

* Mr. Colborne Baber told me last year of a dome over a Buddhist figure in China, which I think must resemble this.

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Cunningham to be 150—170 B.C. Over the head of the right hand figure is the Buddhist arch, pointed at the top, but circular inside, and it reproduces what is familiar to us in the Buddhist caves in Bombay—in various Buddhist sculptured and painted representations of buildings and in the monolithic Viharas adapted from Buddhist architecture by the Hindus at the Seven pagodas in Madras. Whether Venice trading with the East got the hint from India or not, the circular archways in the upper part of St. Marks at Venice (dating for the eleventh century A.D.) resemble this Buddhist arch, and have the same pointed termination outside. We have also in this sculpture a tolerably perfect representation of a chapel or niche enshrined in a trefoil arch. The column on Buddha's left is distinctly Indo-Persian, as may be seen by comparing the capital with those at Persepolis (see plate, page 6). Dentils of a classical form enrich the various mouldings, and the rail here used ornamentally, is copied from the railings which usually surround Indian Buddhist Topes. General Cunningham has given me the following note :—"The small figure at the " top represents Buddha on his horse Chanda (the body of the " horse is broken) leaving his home by night. The central " figure is Buddha teaching, with a royal figure standing " on each side. Below is a row of eight Buddhas."

Corinthian capitals of Eusofzai.

27. Perhaps the most ornamental architectural features that adorn the Gandhara Monasteries are to be found in the Corinthian capitals of columns and pilasters. General Cunningham brought away a remarkable series from Eusofzai, some of which are in the Calcutta Museum and some in the Lahore Museum.

Sanghao capitals and pilasters.

28. No capitals of any size were discovered in excavating at Sanghao, but a small pilaster is shown in plate 9, page 23, and several small bases and capitals of columns were found at the various sites explored in the neighbourhood; all are unmistakeably classical, and executed with great delicacy and taste.

General characteristics in Eusofzai.

29. In the Eusofzai ruins we have, therefore, a basis of indigenous art adapted to the requirements of Buddhist religious ordinance, and flavoured with reflections from the Greek and Persian orders of architecture. Besides this, we have artistic representations, of no mean order, of the Buddhist tales and fables which are associated all over India and Buddhist countries with the life of Gautama.

Position of Sanghao.

30. As will be seen from the sketch map, page 1, Sanghao is situated close to the Buneyr and Swat borders. It is 22 miles north of Mardan, and the road to it, passing close to

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Jamalgiri, enters a gap in the low range of hills near the village, skirts the large village and thana of Katlung, and passes through new Mian Khan to new Sanghao. Both of the latter villages were moved away from the hills to the open plain as disputes were frequent among the cultivators of the soil about rights in the matter of water for irrigating the fields. The first set of ruins are approached through a beautiful valley beyond old Sanghao. The largest groups of buildings are on steep spurs east and west of a stream of crystal water that flows out of the towering Pujja range of hills. The second group of ruins is about three miles to the north at a place called Tangi. The third and fourth groups are on the side of a hill, three miles to the north of new Sanghao, at a place called Nuttu; and the fifth and last group is close to old Mian Khan.

31. The exploration of the ruins which abound in this neighbourhood is not by any means exhausted; but Jemadar Kaleh Khan has had great experience in excavations of Buddhist Topes and Monasteries both in Eusofzai and in the Khaiber, and has a remarkably keen nose for a find, so that very little fruitless digging has been done. I hope that all the ruins of the place will be thoroughly examined. It would be most valuable if more coins or inscriptions could be found by means of which to ascertain the precise date of the structures and their remarkable embellishments. Without Colonel Jenkins's assistance it would have been difficult to secure so many sculptures. It was not merely that he lent his Native officers to supervise the work on the spot, but took a personal interest in it. **Completion of work at Sanghao.**

32. I am greatly indebted to Major Bell, V.C., R.E., A. Q. M. G., for allowing the outline drawings and plans to be zincographed at the Intelligence Branch of the Quarter Master General's Department.

33. I shall now proceed to describe the plates which illustrate this report. **Description of plates.**

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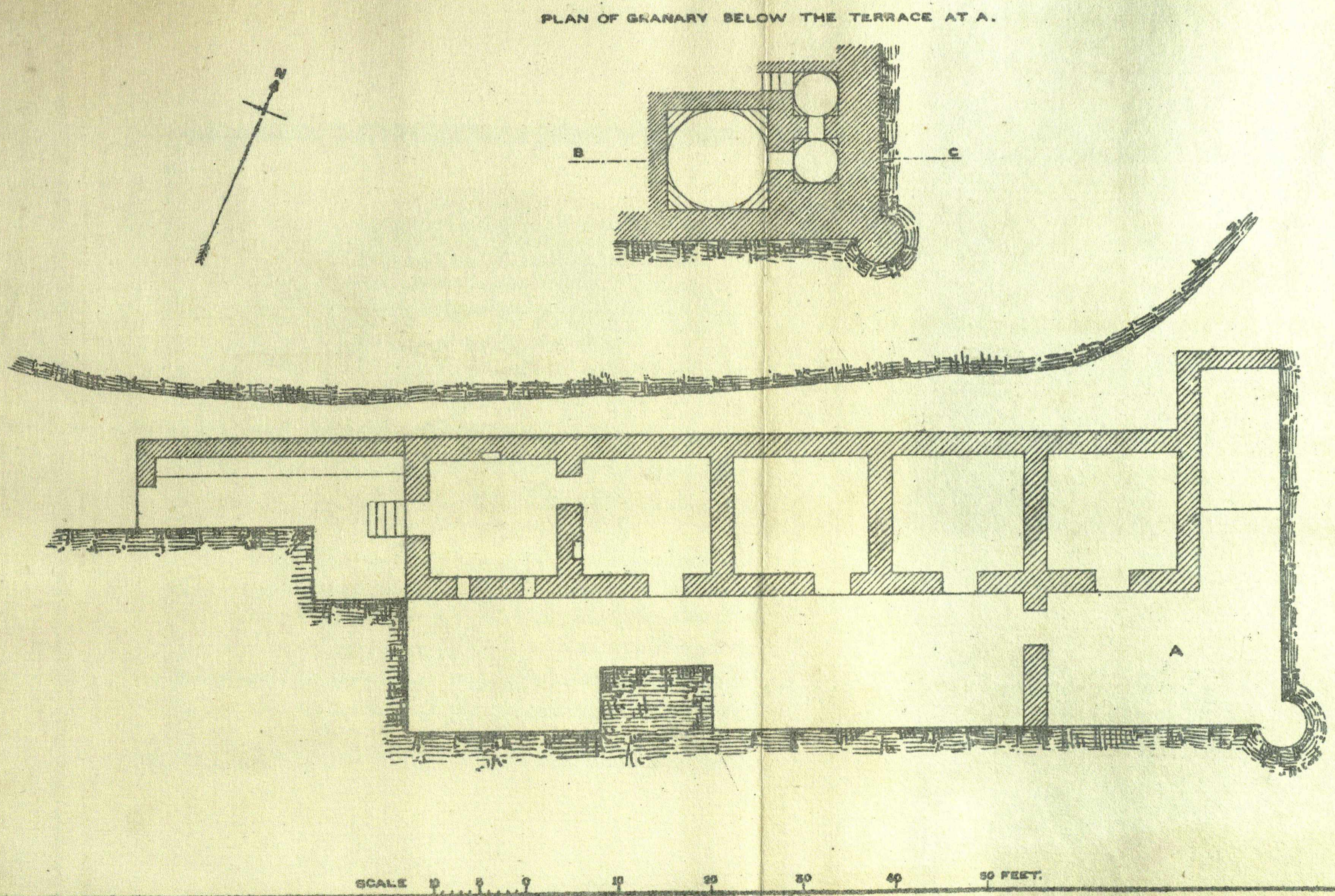
1. **Plan of Buddhist house and granary at Sanghao.**
2. **Section through domed granary.**

Sanghao Granary.

34. As I have just mentioned, this building affords an ancient example of domes constructed out of horizontal overlapping layers or rings. We find its earliest prototype in the Treasury of Atreus at Mycenæ (see plate, page 6). The Jains used this construction in their temples, and to this day the domes of the temples at Abu, Chittore, Udaipur and elsewhere are made the subjects for the most elaborate and beautiful ornamentation. Besides the peculiar construction of the dome, the mode of corbelling out the corners of the square chambers, to form an octagon on which to place the first ring of the dome, is in use all over India in Muhammadan buildings. Until I saw the Sanghao Granary I believed this method to be essentially Muhammadan, but there can be no doubt that the Granary is Buddhist and contemporaneous with the Sanghao Monastery below, in which the two Kanishka coins were found, and which, therefore, dates from about the beginning of the Christian era. I have called the building a *granary* because four ancient millstones for grinding corn were found in excavating the chambers. It *may* have been previously used as a treasury. The masonry of the walls and domes is strongly built, and most carefully pointed with thin slabs of slate and stone. The only communication is by a door and flight of steps, and the three domed chambers were thus very securely shut in. No carved images or fragments of sculpture were found at this site.

PLAN OF A BUDDHIST HOUSE AND GRANARY
SANGHAO - EUSOFZAI

PRESERVATION OF NATIONAL MONUMENTS. PLATE No. 1 SHEET No.



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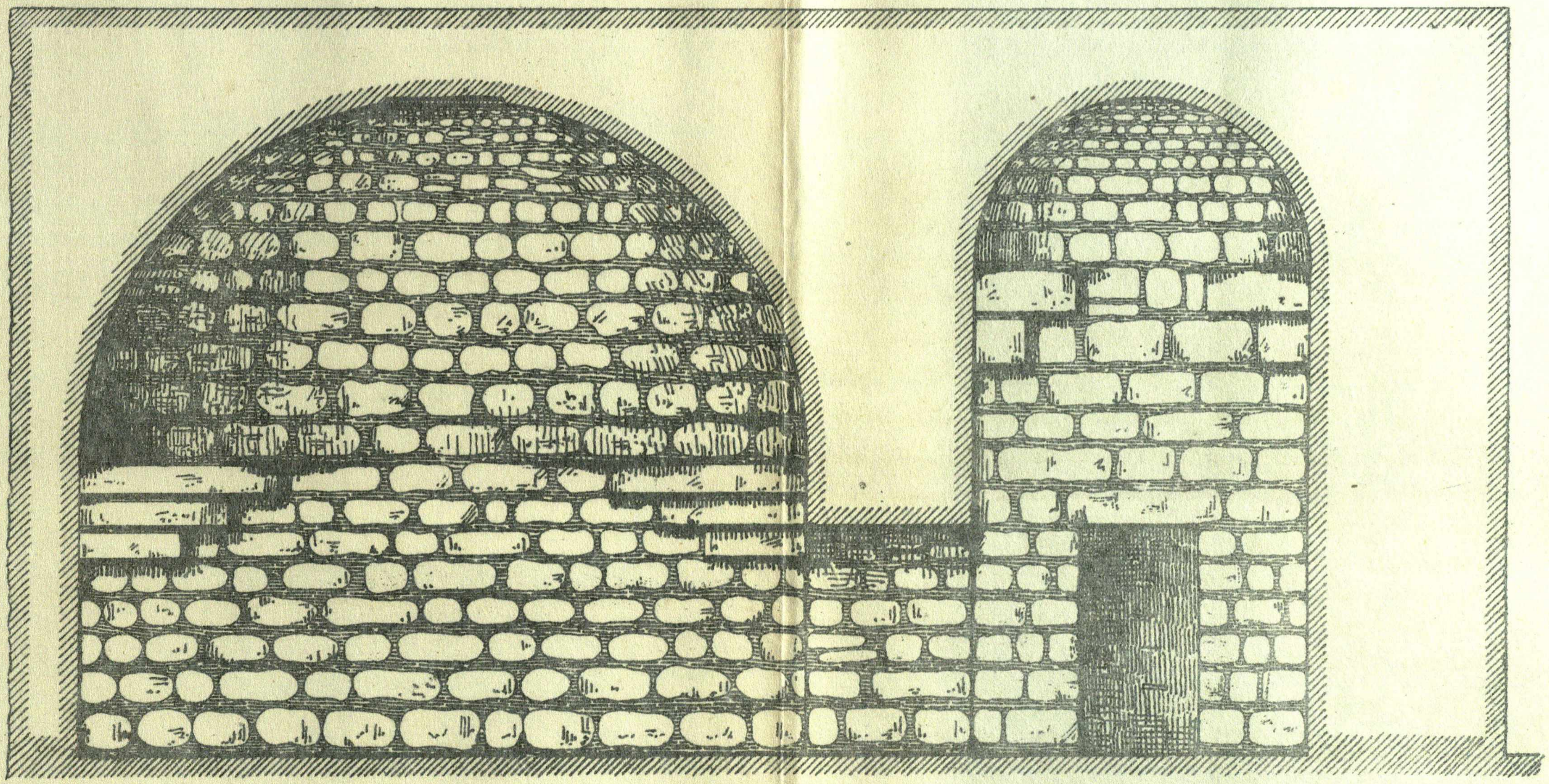
SECTION THROUGH THE DOMED GRANARIES (SEE B.C.) PLATE No 1 SANGHAO EUSOFZAI.

PRESERVATION OF NATIONAL MONUMENTS. PLATE No 2 SHEET No



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PLAN OF BUDDHIST MONASTERY NEAR
SANGHAO - EUSOFZAI.

PRESERVATION OF NATIONAL MONUMENTS. PLATE Nº3 SHEET Nº

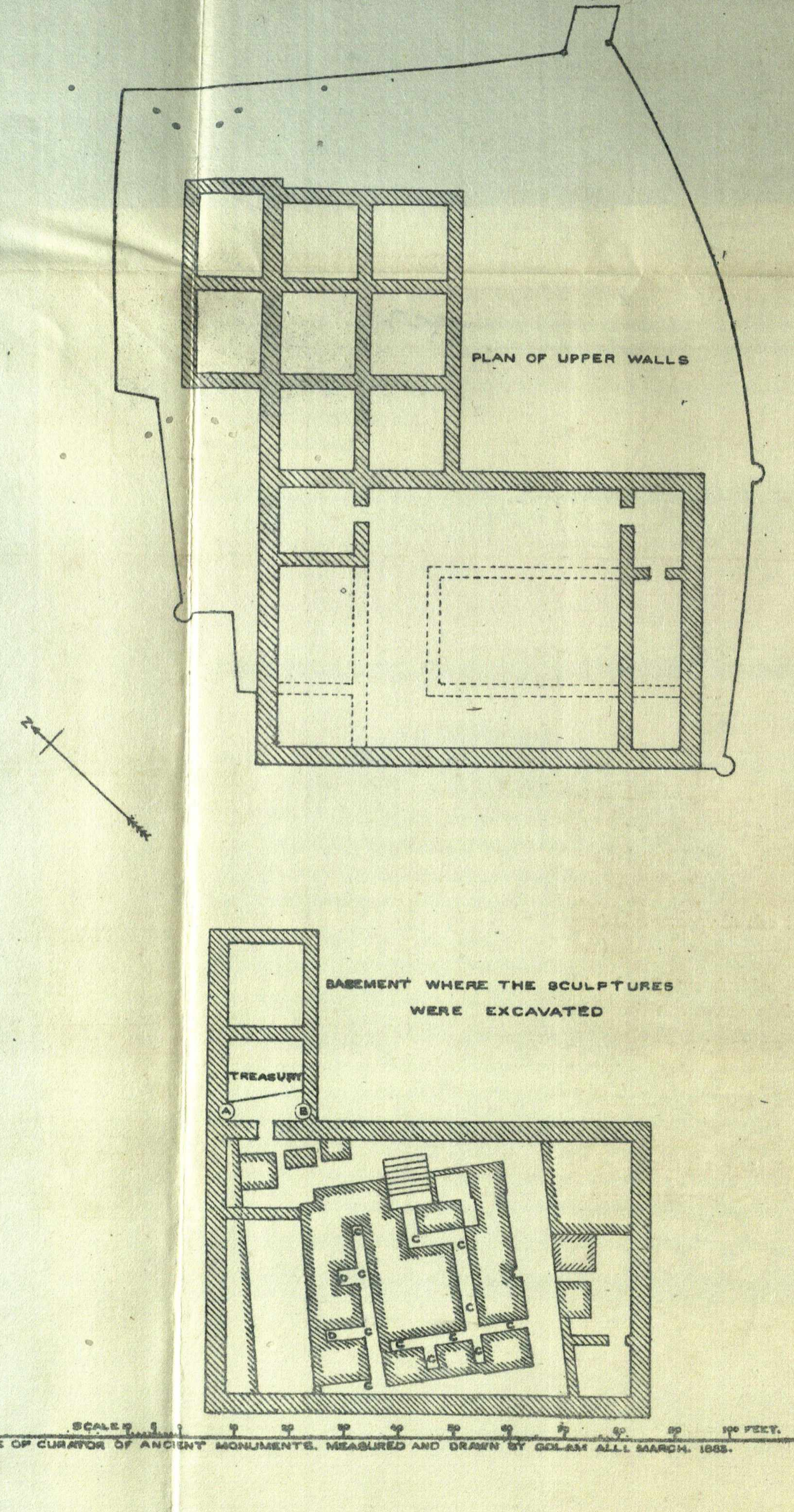

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Plate 3. Plan of Buddhist Monastery near Sanghao.

35. This is the first building that was excavated. The basement where the sculptures were found is earlier and more oblique than the surrounding walls and upper storey. I marked and numbered the discoveries with the letter S 1 to 134. [Including an earthenware lotah.] Sanghao Monastery.

36. Two copper coins and a brass ring were found in the Treasury in earthenware jars embedded in the floor at the corners A and B. The coins are those of Kanishka. General Cunningham has been good enough to examine them and to give me the following description:— "Both of "your coins are of King Kanishka, whose name is always spelt "Kanerki on his coins. On the obverse of both is the king "standing with his right hand pointed downwards to a small "altar, and his left hand raised and holding a spear. The "inscription of which only faint traces now remain is "PAO "KANHPKI." On the reverse of one is a male figure *stand-"ing*, with his left hand on his hip and his right hand holding "out a wreath. Inscription nearly obliterated "A PO," or the "God of *Fire*. On the reverse of the other there is a running "figure, holding up his robe with both hands. Part of the "inscription still remains "OA Δ O," which is the Zend for *wind*, "and the figure represents the God of the Wind. The date "of Kanishka is still unsettled, but I am satisfied that he "must have been reigning from about 85 to 120 A.D." It may therefore be conjectured that the buildings and decorative sculptures of this monastery date from about the beginning of the Christian era. Kanishka Coins.

37. The stone figures and fragments were found at the places marked C. A few plaster figures were found at the places marked D on the basement plan. All the sculptures are marked S and numbered. Sanghao sculptures.

They comprise 134 pieces of all sizes:—

(1.) Circular friezes of figure subjects that adorned the small Tope.

(2.) Panels of Buddha and worshippers used in plinths or entablatures.

(3.) Two figures kneeling and supporting a superstructure or entablature.

(These resemble the attitude of Atlas supporting the earth.)

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(4). Two Corinthian capitals of isolated pillars.

(5). Fourteen terminal figures of lions, and one figure of an elephant.

(6). One complete panel (rather weather-worn) of the birth of Buddha.

(7). Numbers of small square pilasters with Corinthian capitals and figures carved on the shafts.

(8.) One circular disc with a sculptured edge, probably used to surmount one of the small Topes.

(9.) A carved knob rudely representing the figure of a woman in the talons of a flying eagle. (For similar subject, see plate 21, page 19).

(10.) Two fragments of a circular frieze—Boys supporting a garland. (For similar subject, see plate 4, page 29.)

(11.) A fragment of a figure—subject—A woman in the foreground looking at herself in a glass held in the left hand.

(12.) A fragment of a woman in the talons of an eagle. (The eagle is headless.)

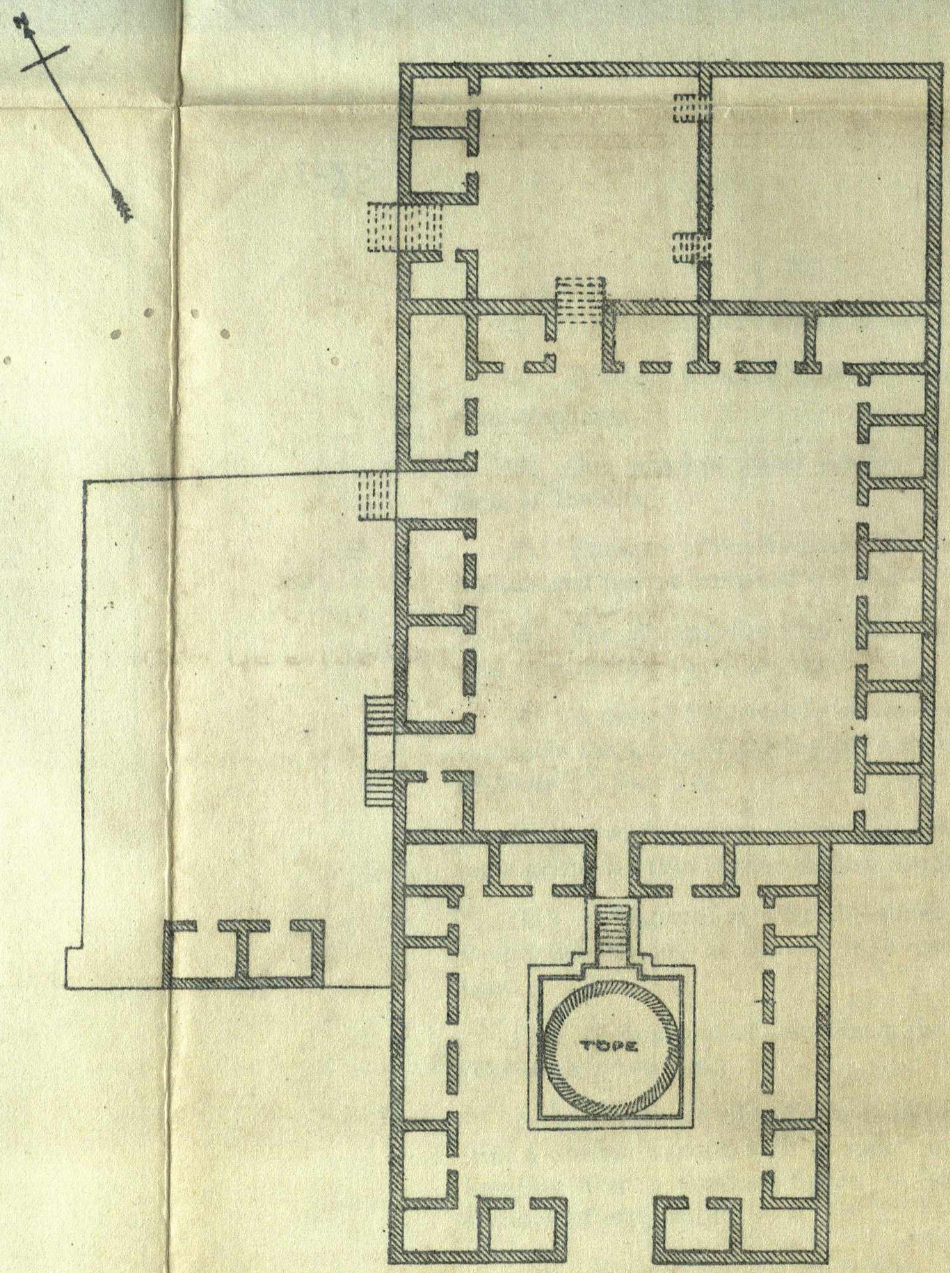
(13.) Fragment of a figure—subject—Standing figure (like a Grecian warrior) with a spear and shield. A man kneeling over a prostrate figure. A standing figure in an attitude of supplication.

(14). Several figures in a doorway. Figures above looking over a battlement.

(15). Figure of a woman in the talons of an eagle. (For similar subject, see plate 21, page 19).

PLAN OF BUDDHIST MONASTERY AND TOPE AT TANGI NEAR SANGHAO EUSOFZAI

PRESERVATION OF NATIONAL MONUMENTS. PLATE No 4 SHEET No



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Plan No. 4. Plan of Buddhist Monastery and Tope at Tangi near Sanghao.

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38. The buildings at Tangi are important in respect at least of their size. The Tope, which rests on a square basement, was laid bare, but only a few plaster images were discovered, and the plinth found to be faced with plaster. A shaft was sunk in the centre of the Tope, but no relics were obtained. As the earthwork was very heavy, and no stone sculptures were unearthed, the place was abandoned. It is possible that some of the chambers shown on the plan were used as chapels, and a further search is desirable, by clearing the buildings of the accumulations of earth. Tangi Monastery.

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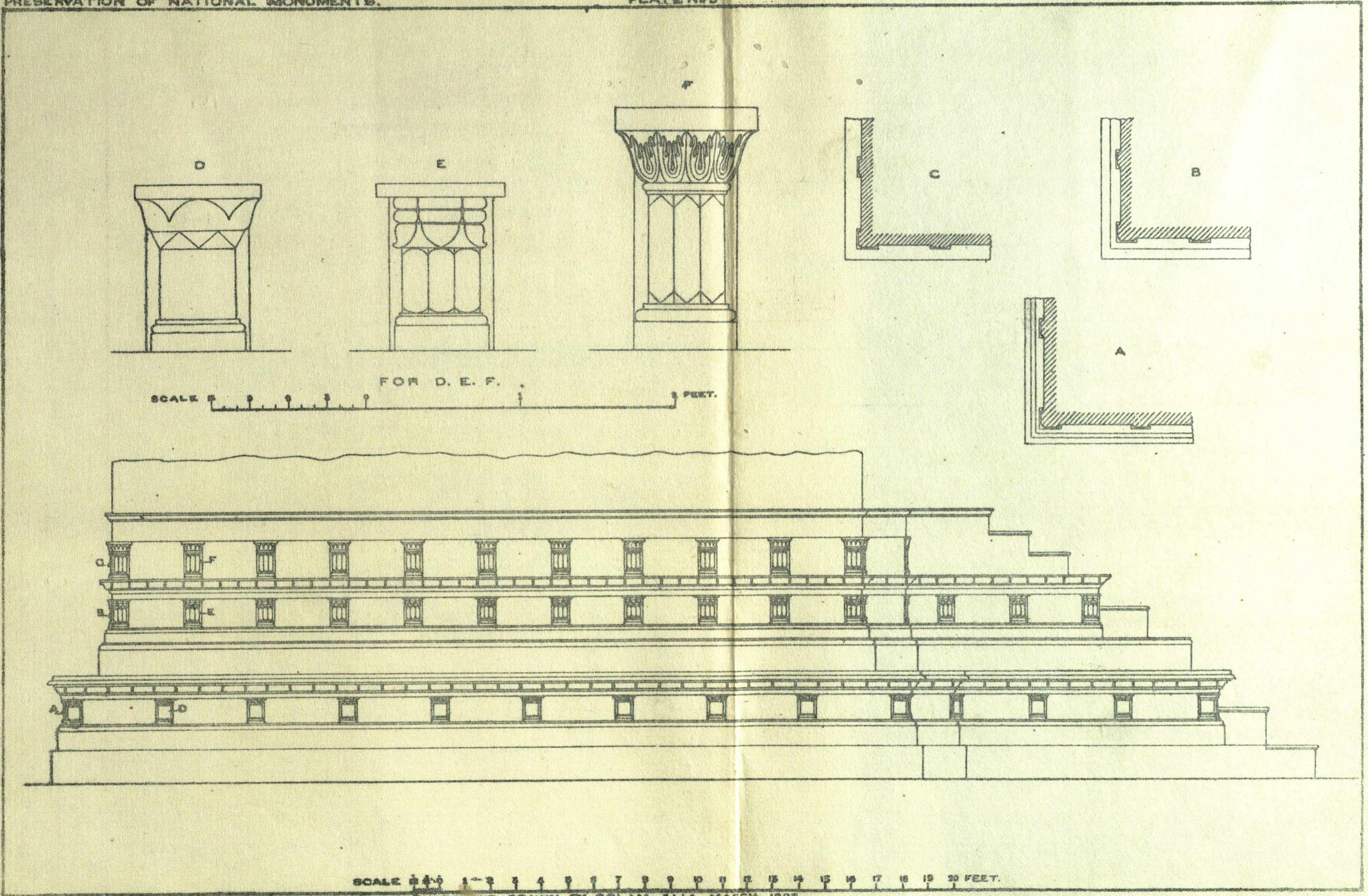
Plan No. 5. Basement and details of the Buddhist Tope at Tangi near Sanghao.

Details of Tope at Tangi.

39. From the size of the Tope some more important results were to be expected, but if nothing else, the building laid bare affords a good idea of the architectural treatment in vogue. The plinth is faced with plaster and decorated with ranges of pilasters, in the same way as occurs at the Shiah Posh Tope at Jellalabad, where Jemadar Kaleh Khan was at work during the Afghan war. The coarseness of the mouldings and capitals in the Tope rather indicates that Tangi was a monastery of the second or third order, but of this it is impossible to speak with certainty until the whole site has been explored.

BASEMENT AND DETAILS OF A BUDDHIST TOPE AT TANGI NEAR SANGHAO EUSOFZAI

PRESERVATION OF NATIONAL MONUMENTS. PLATE No 5 SHEET No



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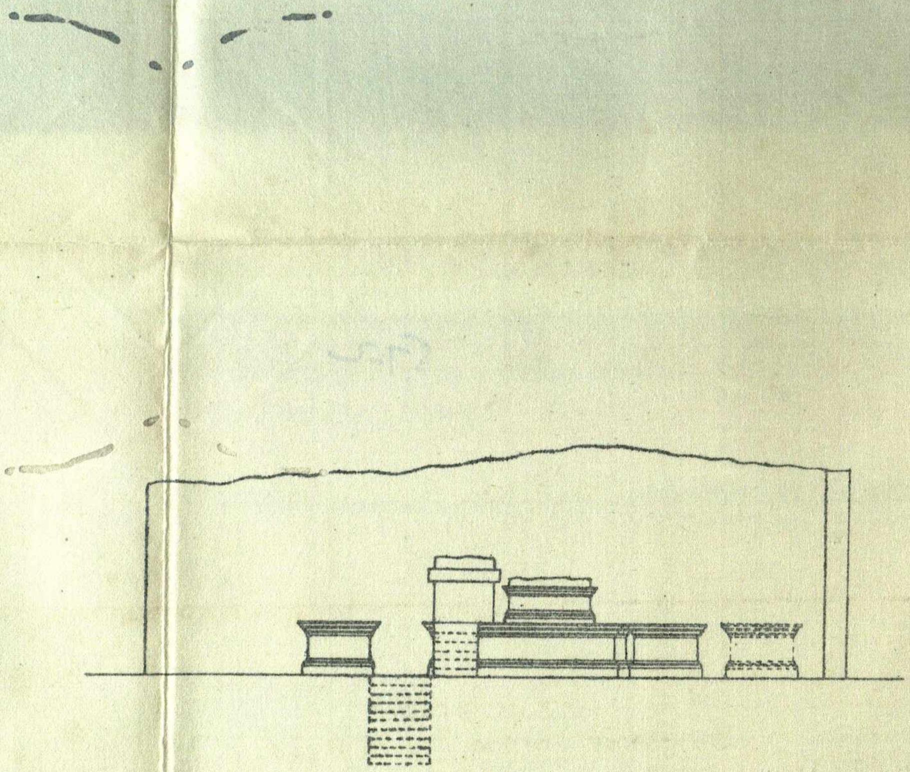
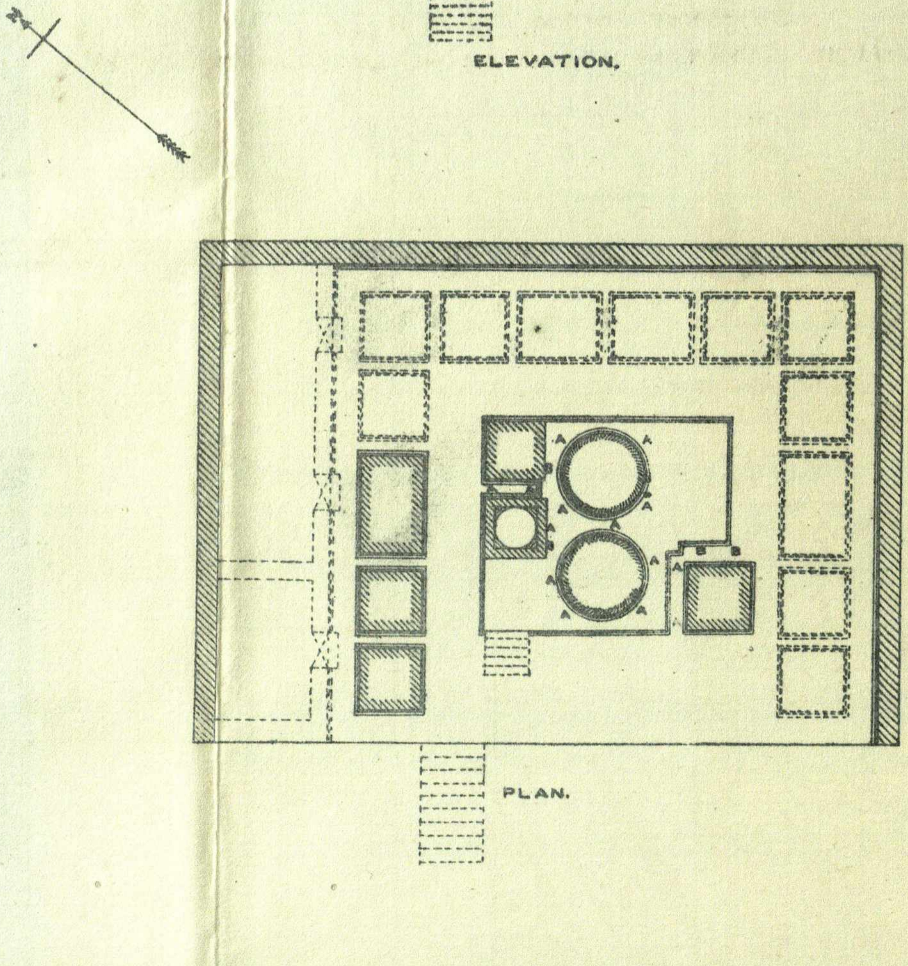
PLAN AND ELEVATION OF UPPER BUDDHIST MONASTERY AT NUTTU NEAR SANGHAO EUSOFZAI

PRESERVATION OF NATIONAL MONUMENTS. PLATE Nº 6 SHEET Nº



ELEVATION.



PLAN.

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Plan and elevation of the Upper Buddhist Monastery at Nuttu near Sanghao.

Upper Monastery at Nuttu.

40. Although covering a small area of about 80 feet by 60 feet, this site yielded some very interesting and elaborate sculptures in stone, most of which were found at A A A round the two small central Topes. Pieces of plaster figures, &c., were found at B B B. All are marked. N. U. A total of 79 large and small fragments brought away, including those more particularly described, consist of the following:—

1 to 4. Figures of dancing women under a tree (see plate 8, page 24).

5. A seated figure of Buddha.

6 to 10. Sundry figures.

11 to 19. Square pilasters with Corinthian capitals and figures on the shafts.

20 to 27. Small figures supporting a superstructure in a position resembling Atlas.

28 to 36. Seated figures of Buddha and surrounding attendants or worshippers. (In No. 35, Buddha is represented *with moustachios*, the only example that General Cunningham has yet seen.)

37. Long frieze (see plate 13, page 23).

38—43. Fragments of terminals, five with lion's heads.

44. Base of capital.

45. Part of Corinthian capital with a figure of Buddha.

46. Niche (see plate 26, page 24).

47. Frieze, relic Tope and fire altar (see plate 15, page 23).

48. Death of Buddha. This is well carved, and has a pilaster on each side.

49. Niche or chapel. In the centre compartment is a representation of Buddha's turban and hair which he cut off before entering Buddhahood.

50. Worship of Trisul emblem and flag (see plate 7, page 30).

51. Frieze with horses (see plate 9, page 31).

52. Birth of Buddha (see plate 14, page 22).

53.—79. Fragments of friezes.

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Plan No. 7 of the Lower Buddhist Monastery at Nuttu near Sanghao.

Lower Monastery, Nuttu.

41. The hill had fallen and overwhelmed this group of buildings, but the three small chapels that were excavated yielded 79 pieces of stone sculpture and 7 plaster heads, which were removed; but besides these, there were many plaster figures attached to the walls at places marked BB which it was not worth while to remove. The stone carvings were found at places marked AA, and were all marked N. They are generally as follow :—

1. A horse shoe niche or chapel (see plate, page 24).

2. Death of Buddha (see plate 5, page 28).

3. Part of a niche or chapel. King and Queen on a couch (apparently the same persons as represented in plate, page 24), musicians in an end compartment, one woman playing the harp, one playing what looks to be a guitar or "Bina," and a figure thumping a big drum.

4. King and Queen seated in a palace (see plate 20, page 26).

5. A standing figure of Buddha with attendants, and a prostrate figure at his feet. A castle on the left.

6. A kneeling figure supporting a Trisul (see plate 3, page 27).

7. A kneeling figure worshipping a garland.

8, 9, 17 and 18. Parts of friezes of standing figures, some with a nimbus encircling the head.

10 and 19. Parts of friezes of standing figures with halos and umbrellas of state over them.

11. Panel of a seated Buddha and worshippers.

12. Part of a circular frieze with two panels between columns of seated Buddhas, each with two worshippers.

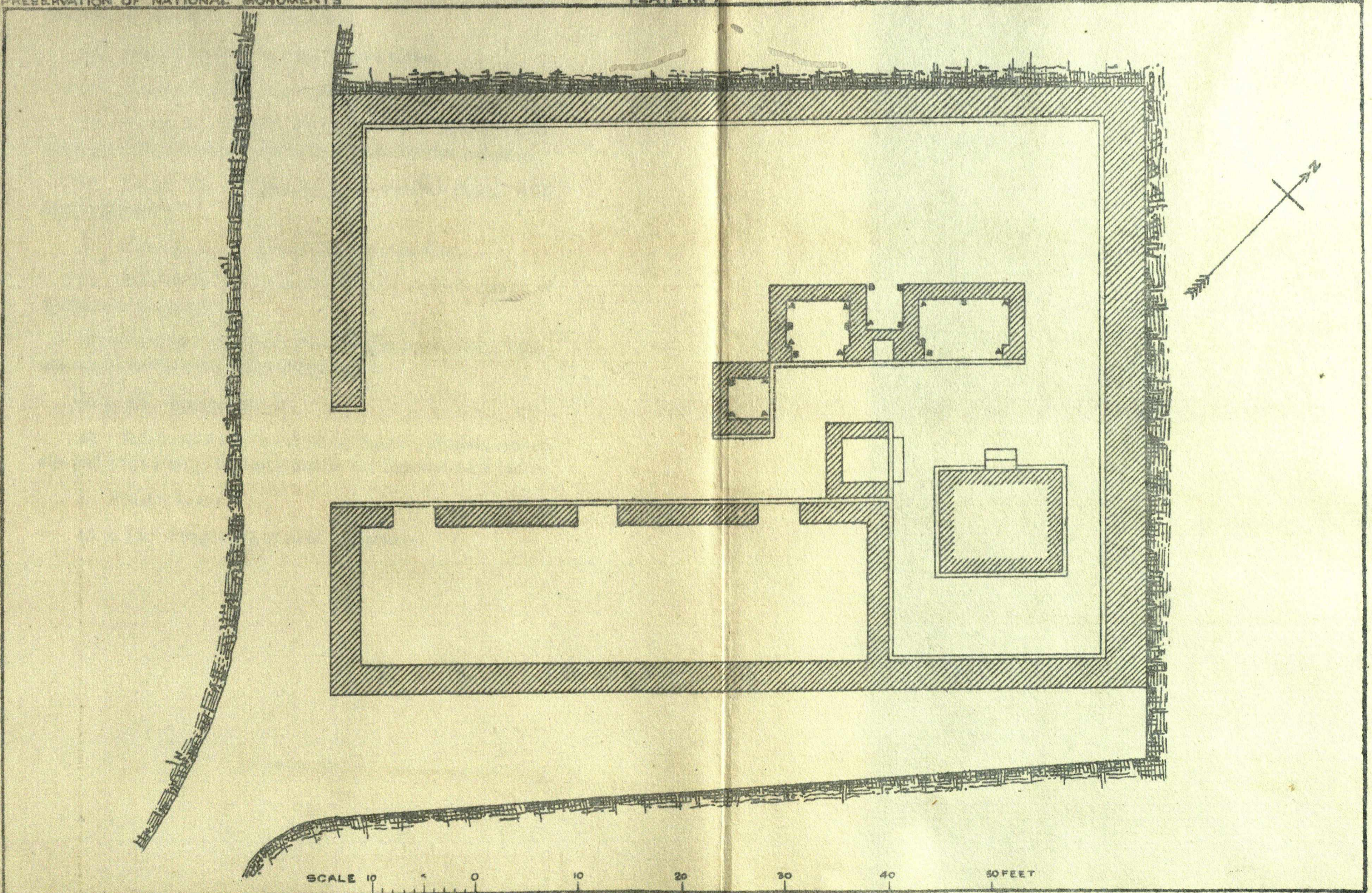
13 and 24. Parts of circular friezes—Boys and garlands.

14. Part of a circular frieze (see plate 4, page 29).

15 and 16. Fragments of circular friezes—Panels with figures between pilasters or columns. In one panel is a representation of a Tope or Stupa.

PLAN OF THE LOWER BUDDHIST MONASTERY AT
NUTTU NEAR SANGHAO
EUSOFZAI

PRESERVATION OF NATIONAL MONUMENTS | PLATE Nº 7 | SHEET Nº



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20. A seated figure of Buddha—Boy with a plough and pair of bullocks on the left. In the rear is a man and horse.

21. King and Queen in a palace seated on a throne, with their feet on stools. An ascetic is seated on a stool to the left; on the right is an attendant.

22. Seated Buddha in a horse shoe niche.

23. Seated Buddha in a trefoil niche.

24, 26, 29, 33, 34, 35. Friezes of small figures under horse shoe arches with intermediate Indo-Persian columns.

27, 28, 30, 32. Fragments of a circular frieze, with standing figures.

31. Straight frieze of small figures standing.

36. Part of an Acanthus capital, and seated figure of Buddha in the centre.

37, 38 and 39. Parts of a Tee which surmounted a Tope; the wheel is about 15 inches diameter.

40 to 43. Fragments.

44. Base and feet of a standing figure; sandals are on the feet with a large button between the big and next toe.

7. Plaster heads.

45 to 79. Fragments of stone sculptures.

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Plan (No. 8) of a Buddhist Monastery at Mian Khan.

Monastery at Mian Khan.

42. This must have been a place of importance, and yielded a considerable number of fine sculptures. The site was broached after my visit of inspection in March, and I only saw 30 of the sculptures which were brought into Mardan before I left. There are some 270 more pieces for me to examine. Judging from the plan, there should have been about eighteen small Topes, most of them on square basements, in the enclosure. The sculptures were discovered round the plinths at places marked A A.

PLAN OF A BUDDHIST MONASTERY AT MIAN KHAN EUSOFZAI

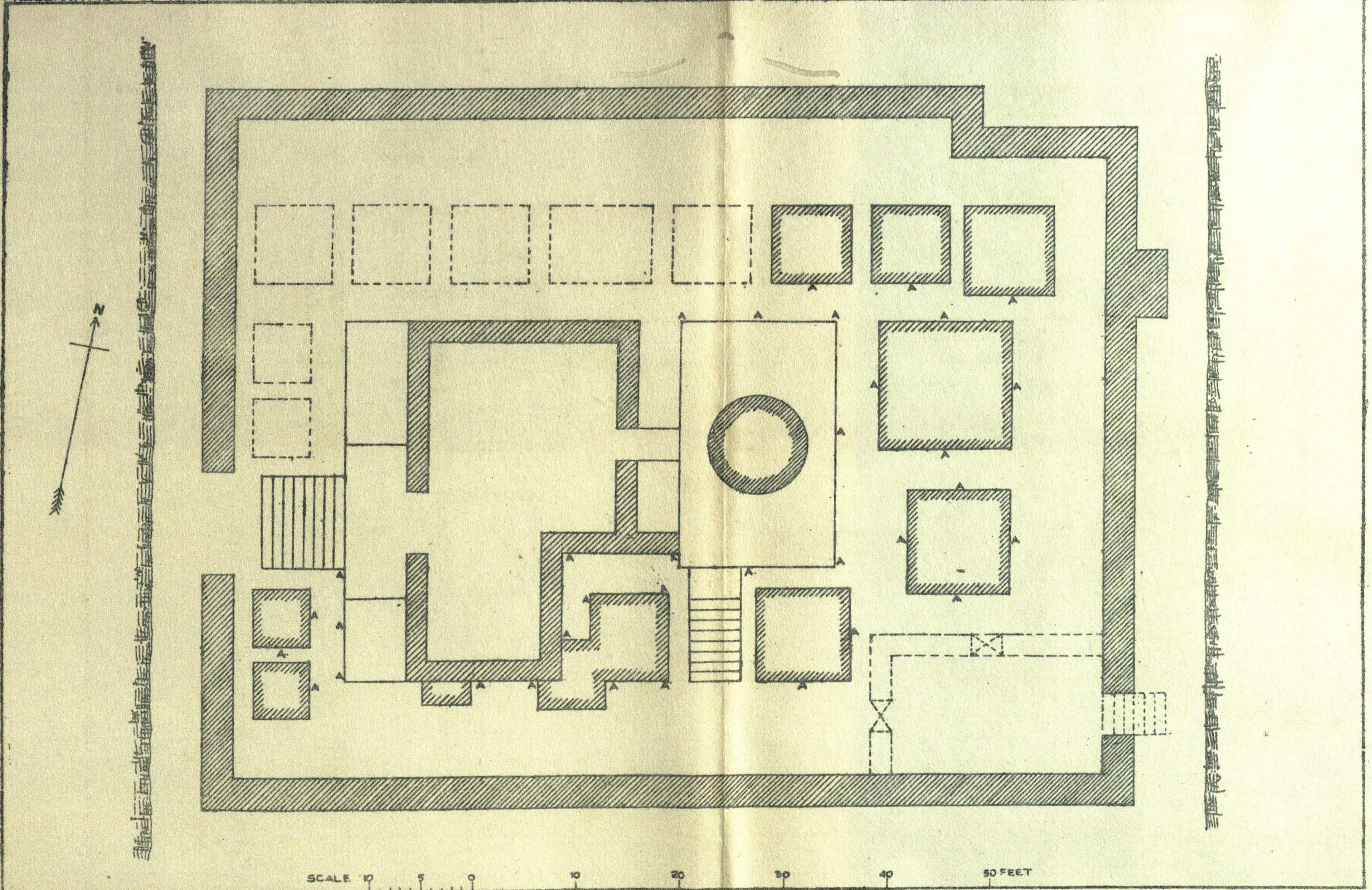

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PLATE . No. 21.

The Subject, General Cunningham now tells me, is suggested by the famous statue of Ganymede being carried off by Jupiter's Eagle, and represents "Maya" (see statue of Ganymede after Leochares, in the Vatican, illustrated in Vol. I. Lubke's History of Sculpture, page 187.)

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Woman and Eagle, Plate No. 21.

Woman and Eagle. S.

43. This is a very curious piece of sculpture from the Sanghao buildings (see plan 3, page 11). As already mentioned, the subject occurs in a small stone knob found among the same ruins, and a similar, although more broken, sculpture was unearthed at the same place. The subject occurs again in a fragment dug up at the Upper Monastery at Nuttu. The representation is evidently traceable to some legend, probably local. General Cunningham is unable to say what the meaning is, but only *guesses* that the figure is Maya, the mother of Buddha, being carried up to the Trayastrinsha Heavens after her death, where it is said she was "born again."

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Buddha and Ascetics, Plate No. 23.

Buddha and Ascetics. S.

44. This is part of a frieze with pilasters at intervals found in the Sanghao ruins (see plan 3, page 11). The stone has become very much decayed on the surface. The subject, General Cunningham tells me, is the visit of Buddha to the emaciated Tirthika Uruvilwa Kasyapa, an ascetic, who lived in a forest of bael trees. On Buddha's left is his cousin, the evil disposed Devadatta. Beyond Uruvilwa is a very lifelike figure of an ascetic bowed down in contemplation.

PLATE Nº 23.

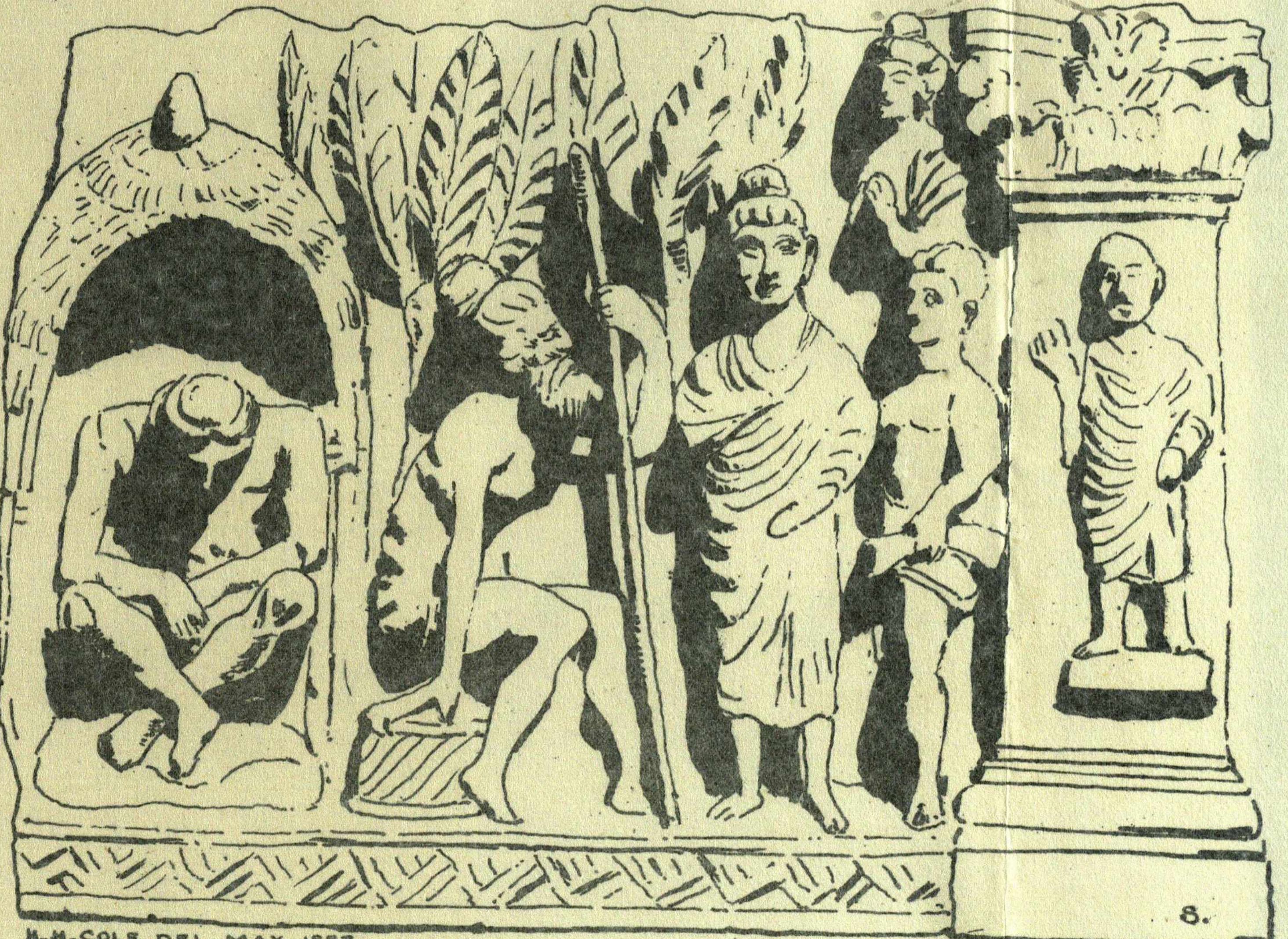

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PLATE No 24.

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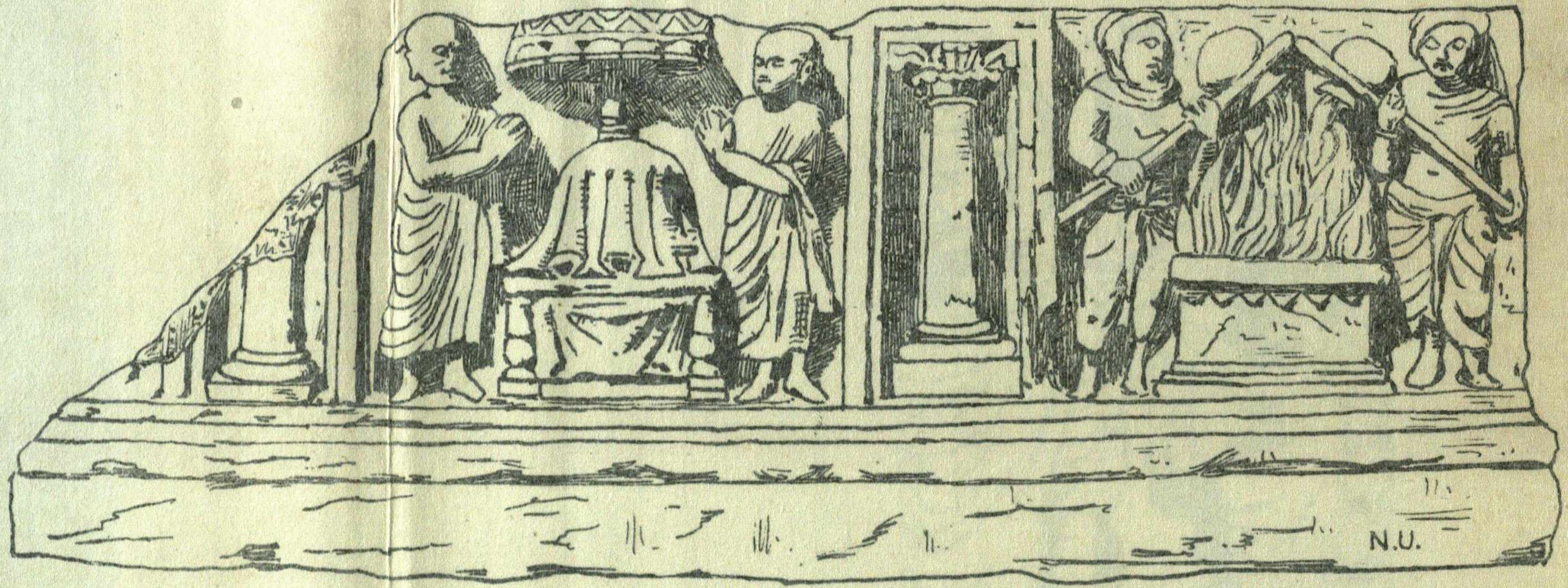
PLATES. 9. 13. 15.



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Buddha and Nagas, Plate No. 24.

45. A roughly executed bas-relief found in the Sanghao ruins (see plan 3, page 11) which, like the preceding, is probably one of the subjects placed between pilasters in a frieze surrounding the Topes of the Monastery. It represents Buddha visiting a king and queen of the Nagas; Devadatta, Buddha's hostile cousin, stands on the left of the saint with the usual thunderbolt, or whatever the symbol is that he has in his hand. The meaning of the scene is probably that Buddha has been entrapped by Devadatta into visiting the Nagas, here represented with snakes above their heads. As in similar fables, the divine influence is too strong, the Nagas fall down and worship him instead of doing the wished-for harm. Devadatta, enraged at his want of success, bolts up the mountain. The Nagas are represented as being in water.

Buddha and Nagas. S.

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Birth of Buddha, Plate No. 14.

Birth of Buddha. N. U.

46. A broken portion of one of the panels which probably found a place between pilasters in the plinth of the Topes of the Upper Monastery at Nuttu. A complete bas-relief representing the same subject was unearthed from the monastic buildings at Sanghao. The subject is of special interest in the history of Buddhism which General Cunningham at once identified as the Birth of Buddha. The right half of the panel is wanting. On Maya's right should be Brahma receiving the young prince who was born from Maya's right side, and beyond him Indra with a second attendant. The child, with a halo round his head and the cloth held by Brahma, can be made out. Maya is standing under a sâl tree; her right hand is raised and holding one of the branches; her left hand is round the shoulder of her sister. To the extreme right of the panel is a female attendant with a *chaori* of state, and above is a harp signifying heavenly music.

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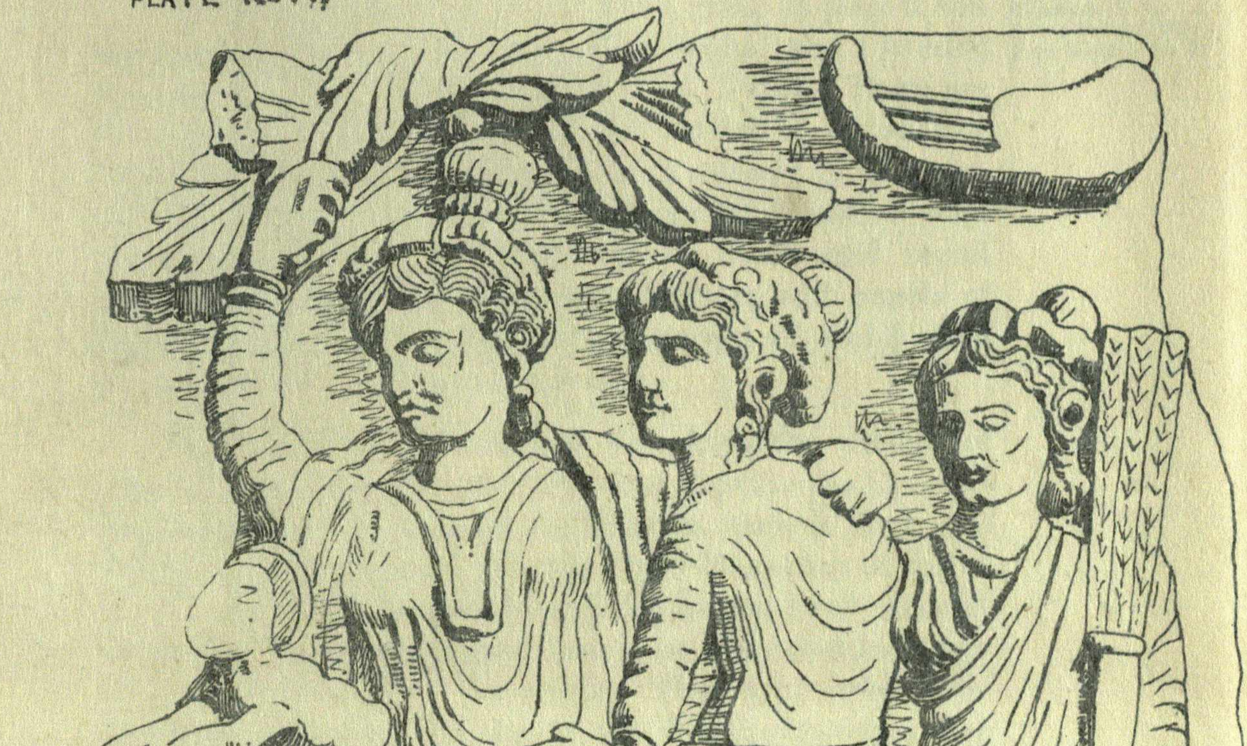
PLATE No 14.



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Selections from plates 9, 13 and 15.

47. All these sculptures are from the Upper Monastery at Nuttu (see plan 6, page 15). Plates 9, 13 and 15.

The sculpture on the left is one of a group in plate 9, and represents a pilaster with a Corinthian capital and a foliated base, found at the Upper Monastery at Nuttu. There are three standing figures carved on the surface of the shaft—Buddha in the centre, an attendant with a *chaori* on his right, and Devadatta on his left. Several similar pilasters were obtained at the same spot, and were no doubt used round the plinth of one of the Topes to alternate with panels of seated Buddhas and worshippers, numbers of which were also dug up, and correspond in height. Pilaster. N. U. Altar Frieze. N.U. Fire Frieze. N. U.

The long panel of vines and boys forms the subject of plate 13, and is the only one of its class found in the Sanghao neighbourhood. It appears to be more ancient than the other sculptures procured from the Upper Monastery at Nuttu (N. U.), and certainly resembles the Byzantine ivory carvings which Mr. Fergusson thinks bear a strong resemblance to many of the Gandhara bas-reliefs. There can, however, be very little doubt that the age of the Nuttu structures is as early as those at the Sanghao site, *i.e.*, about the commencement of the Christian era; but if this is the case, the art of Constantine's time must have taken expression *after* the Eusofzai structures were built. The subject represents a general feast on grapes. In the centre two boys are struggling for a bunch. On the right is a goat or some animal, and beyond a boy eating. On the left of the centre is another boy quietly engaged in the same occupation. The whole panel is curiously antique looking in the rendering of the figures and leaves, but is not without a certain degree of lifelike representation.

Plate No. 15 represented at the top is part of a circular band or frieze found at the Upper Nuttu Monastery, and surrounded one of the small Topes. The panels are separated by small columns. The one to the right represents a fire altar or funeral pile. The fire is being fed by two Buddhist monks pouring oil out of *gharas*. The left panel represents the worship of relics, probably funereal relics, by two shaven monks. These are the only two scenes of the kind that I have seen yet in any Buddhist sculptures in India.

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Selections from Plates 8, 11 and 26.

Plates 8, 11 and 25. Musicians in niche N. U. Buddah standing on water. N. U. Figure of dancing woman. N. U. Supporting figure. N U. King and Queen gambling. N.

48. Plate 8 contains four pieces of sculpture, out of which two are here outlined. The first, from the Upper Nuttu Monastery, is a fragment of a chapel or niche representing two women one playing a drum and the other a harp. Although it has not come out distinctly in the drawing, the latter has something in her hand which may be a "plectrum," similar to what is shown in the Bharhut sculptures as being used to sound the ancient harp. The small drum is beaten by a stick and not with the hand.

The floral and foliated borders are similar to those to be seen on the Sanchi Gates, and may be traced back to Grecian ornament employed in the monument of Lysicrates at Athens (B.C. 334).

The second sculpture, taken from plate 8, is also from the Upper Nuttu Monastery, and is that of a dancing girl beneath a tree, a bough of which she is holding with her right hand. There are three other similar figures from the Upper Nuttu Monastery—one holding a bough with her right hand, the other two holding boughs with their left hand. It would thus appear that they adorned the two sides of a niche or some important sculptured composition. The two holding with the left hand have their left leg crossed over their right, and those holding with their right hand, their right leg crossed over their left. It is a symmetrical ballet in stone only two thousand years old!! The figures are draped about the body as well as about the limbs. They all wear girdles of four rows of stones suspending a leaf, anklets on both feet, a necklace as well as a necklet, and bangles on the wrist. The hair is waved over the forehead, and plaited into a sort of wreath over the head, finished by two knobs. They all wear tolerably large pendant earings. The pose of the body is in each not wanting in grace.

Plate No. 11.—A set of eight pieces of carved stones were grouped for this plate, and two of them are here depicted. The first is a panel of Buddha surrounded by worshippers. The peculiar halo or nimbus of flame round the head of the saint, and his standing walks on water, represents his power over the two most potent elements. The second sculpture from plate 11 is also from the Upper Nuttu Monastery, and consists of a figure bowed with the weight of the superstruc-

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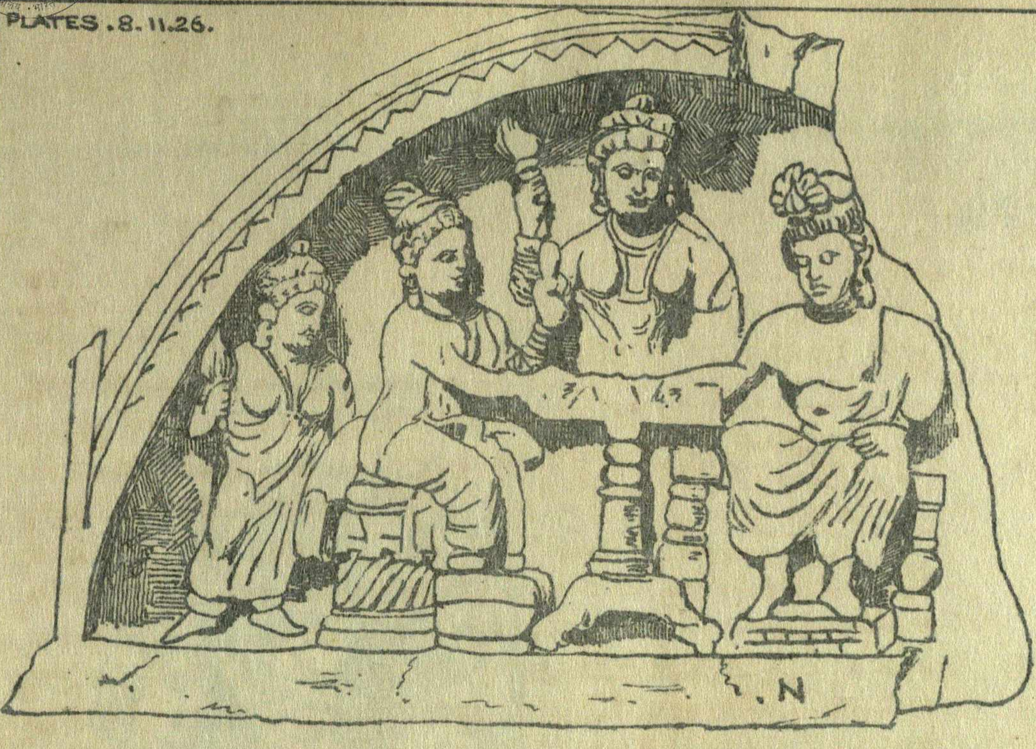
PLATES .8. 11. 26.



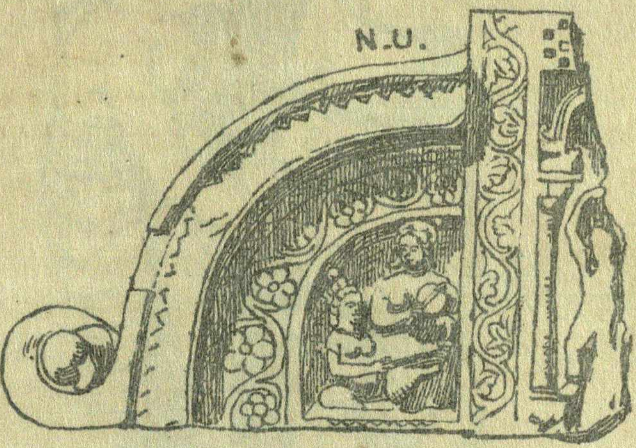


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PLATE Nº 5.

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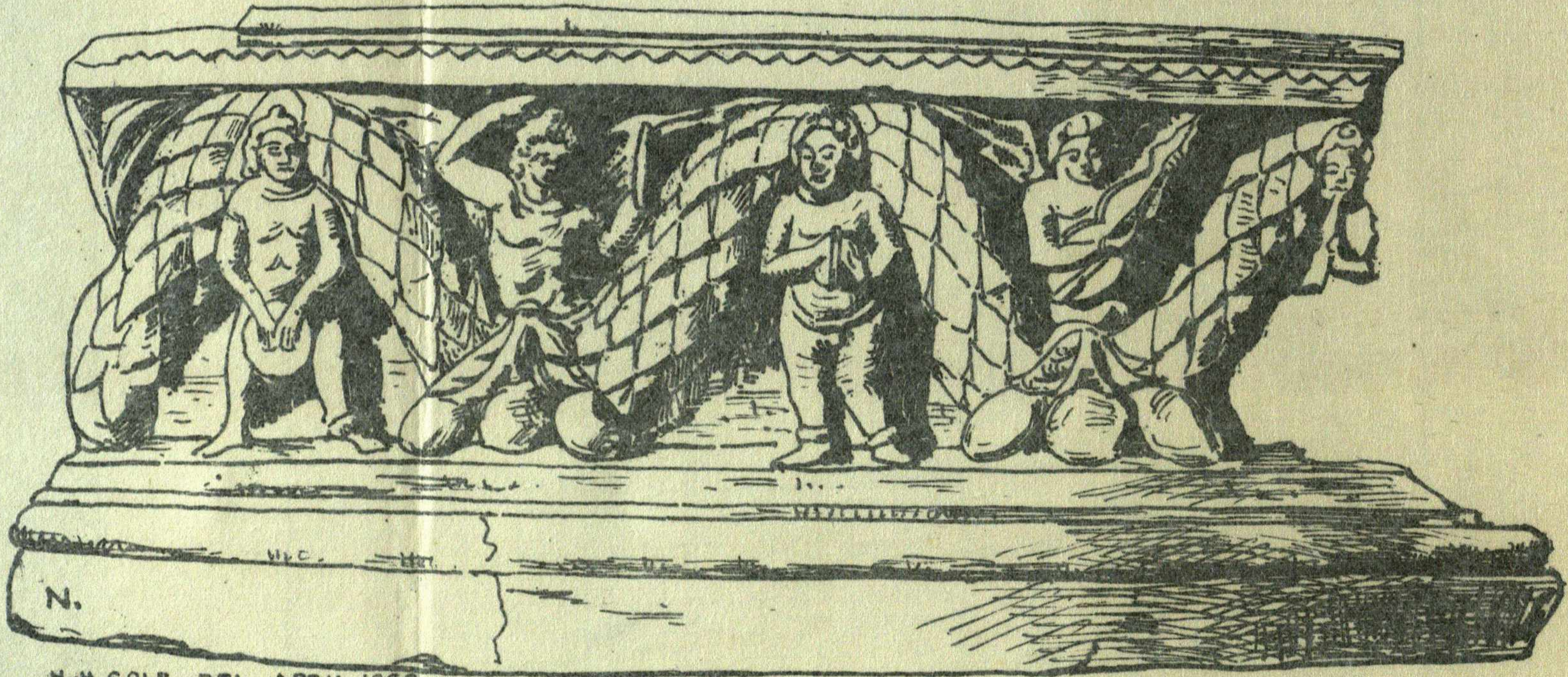
PLATE No 4.



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ture he is carrying on his shoulders. At Persepolis figures are found supporting plinths with uplifted hands. The Caryatide figures of Greece support on their heads in place of columns. The Telamones are another form of this kind of support; but all these are erect, whilst the Eusofzai human supporting figures are all crouched or kneeling in an Atlas-like attitude.

Plate No. 26, represents part of a niche or chapel from the Lower Monastry at Nuttu. The lower part is shown in the drawing. A King and Queen seated at a small table engaged in gambling. The Queen is seated on a stool with her feet on a footstool. The King is on a throne, his feet also on a footstool. The right arms of both are on the table, the left arm of the Queen is uplifted as if throwing dice. In the background are two female attendants with *chaoris*. The King has a sort of jewelled plume in front of his turban. General Cunningham describes the upper part of the niche (not here represented) as containing Buddha's alms bowl under an umbrella as an object of worship.

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Group of sculptures—Plate No. 20.

Niche or chapel. S.
Seated King. S.
Standing Buddha. S.
Palace scene. N.
Frieze. N.

49. This is a group of six different pieces of sculpture: the three upper pieces are from the Sanghao Monastery (see plan No. 3, page 11); the three lower pieces are from the Lower Nuttu Monastery. The fragment on the left represents Buddha on a throne supported on lions. He is surrounded by numerous supplicants. The centre sculpture is thus described by General Cunningham:

"Representation of a chapel or small temple. In the" "upper part of it is the famous triple ladder or flight of" "steps by which Buddha descended from the Trayastrinsha" "heavens, accompanied by the gods Brahma and Indra" "At the foot of the steps is the nun Pandarika, who had" "been changed to a man by Buddha, who was aware of" "her wish to see him."*

The sculpture to the right represents a standing figure of Prince Siddhartha with an umbrella over the halo round his head. The woman on the right is probably his wife, whom he is about to desert in order to become an ascetic. The left lower sculpture represents, says General Cunningham, Prince Siddhartha and his wife Yasodarâ. They are seated on a throne in a palace. The princess has a wreath in her left hand. Columns with Corinthian capitals support circular arches on each flank. Several figures are represented in an upper gallery. The other pieces of sculpture in the right corner of the plate are part of a frieze, the upper part of which is a representation of tope railings. The lower part, divided into compartments by columns, represents the Nirvana of Buddha, and a fire altar, which may be his funereal pile.

* *Note.*—Buddha had been up to heaven to convert his mother Maya and descended to earth at Sankissa (in the Etah District, North-Western Provinces). "In the middle is the head-dress of Buddha (the famous Chuda Mani) which was carried to the heavens by the Devas and worshipped.'

PLATE. No 20

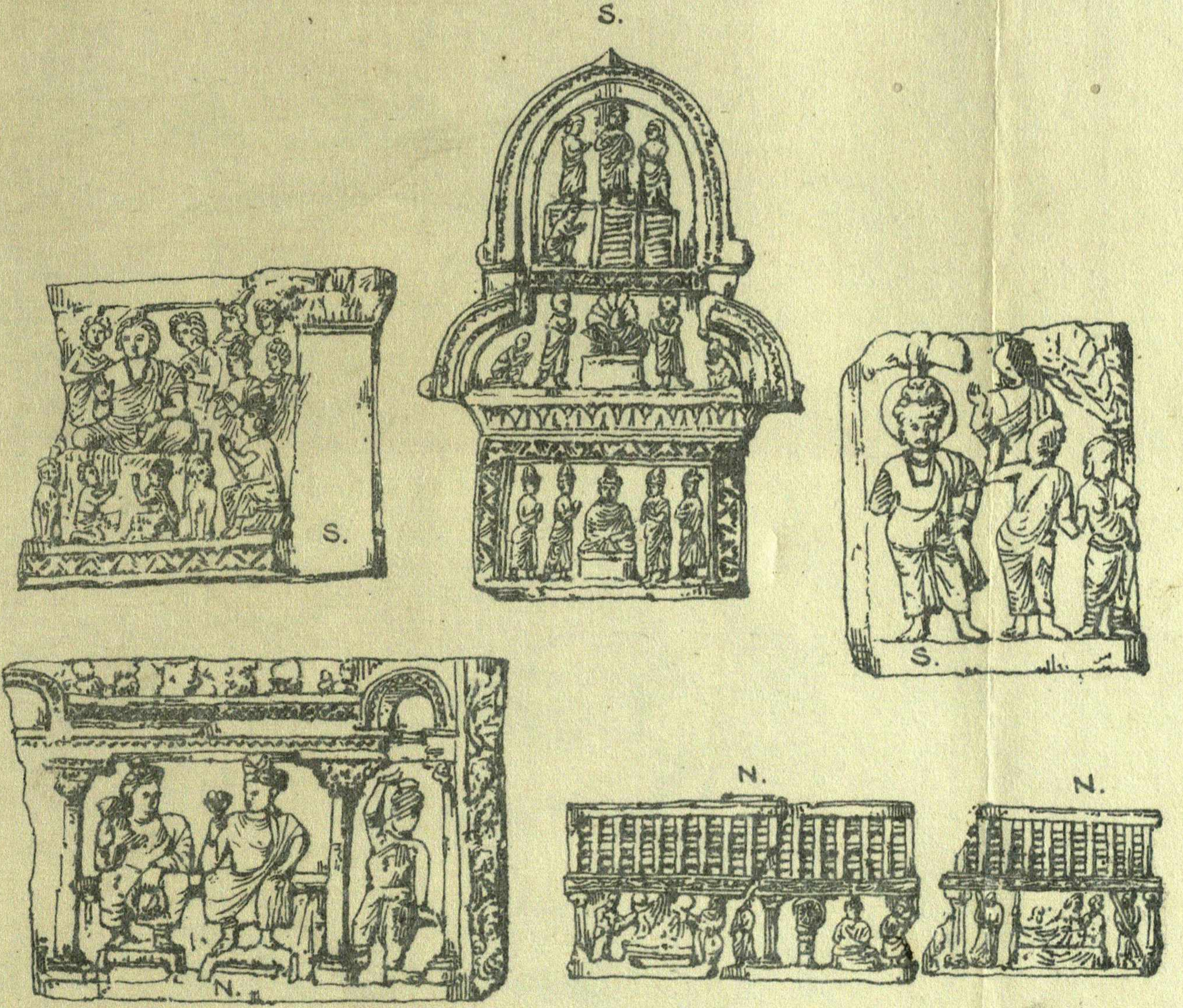

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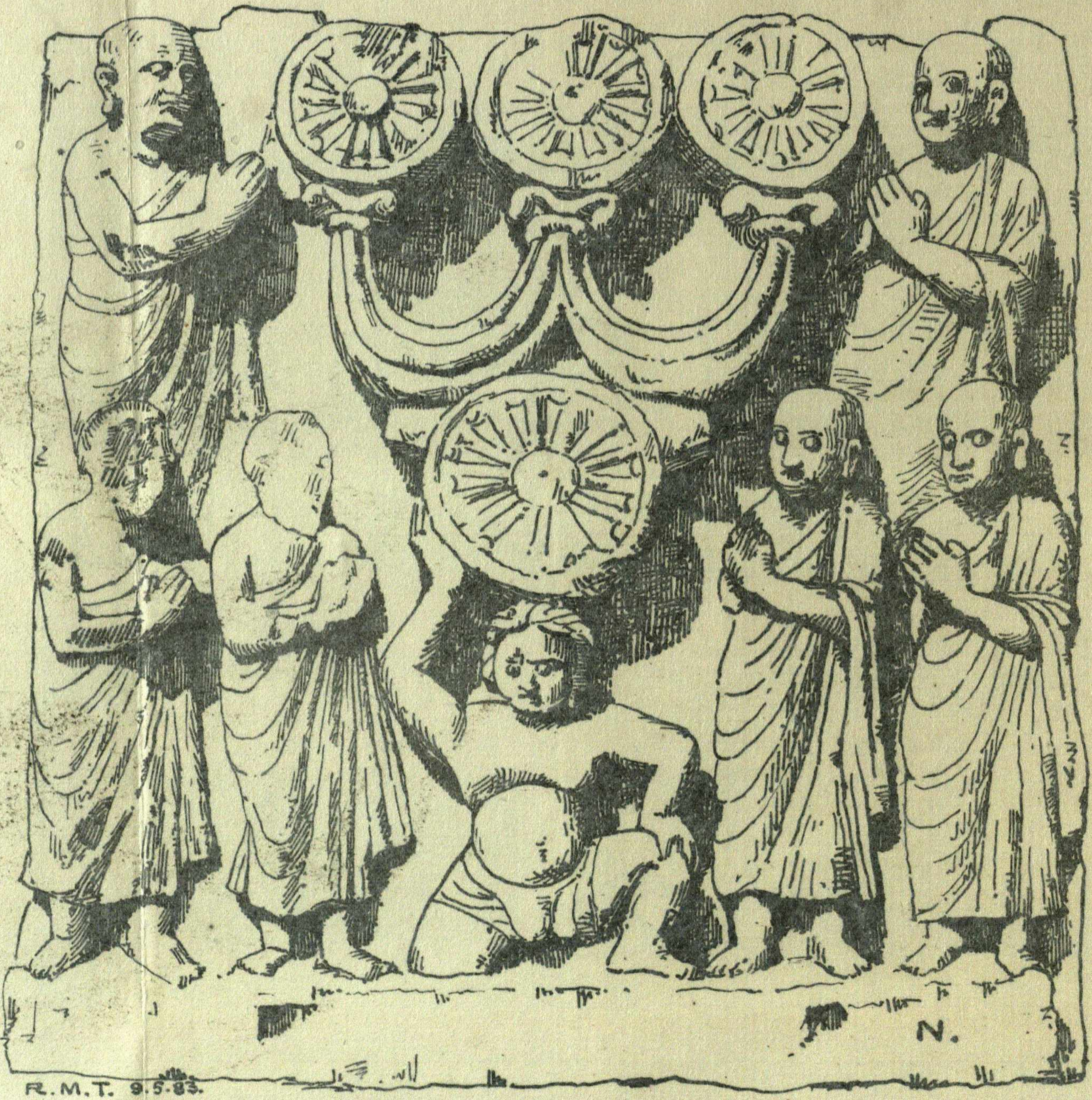
PLATE No 3.



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Symbol Worship—Plate No. 3.

50 The sculpture is from the Lower Nuttu Monastery N. (see plan 7, page 16). The subject does not occur often. General Cunningham describes it thus :— Symbol Worship.

" A party of shaven headed monks paying adoration to the Dharma-chakra, symbol of the wheel, which is surmounted by the Tri-ratna, or symbol of the " Three Gems," above which are three wheels or Dharma-chakras."

The attitude of the supporting figure with uplifted right hand is very like Atlas.

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Death of Buddha—Plate No. 5.

Plate No. 5. Death of Buddha N.

51. This is from the Lower Monastery at Nuttu (see plan 7, page 16).

General Cunningham has been good enough to furnish me with the following descriptive note :—" Nirvana of Buddha in the middle. Behind, Devadatta with beard and staff—the shaven men at the feet are monks, Buddha's disciples. The men at the head are the chiefs of the Mallians. The prostrate figure being raised by a monk is probably one of the disciples who fainted when he saw Buddha die." The bed on which Buddha is lying might be a modern charpoy, and the presence of a mattress and pillow show that civilization in the first century A.D. was more advanced in India than it was in many Western countries at the same period.

A piece of sculpture in rather higher relief representing the same scene was found at the Upper Nuttu Monastery. It is between two pilasters with Corinthian capitals. Close to Buddha's bed is a tripod from which suspends what looks very like a modern soda-water bottle, but which was probably a porous vessel used for cooling the drinking water of the saint in his dying moments.

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Garland frieze—Plate No. 4.

52. Fragment of a circular frieze from the Lower Nuttu Monastery (see plan 7, page 16). This piece of sculpture has several interesting points about it. The style of ornament is distinctly Roman, or rather Græco-Roman. Swags or garlands decorate the entablature of the temple of Vesta at Tivoli, which dates from about 70 B.C. In the present case the garland has a Buddhistic signification. To this day garlands of cloth are carried in procession in Burma* to adorn Topes or sacred trees. They are frequently represented in the Bharhut and Sanchi sculptures, and are seen depending from the sacred Bodhi Tree and placed round Topes.

Plate No. 4. Frieze with garland. N.

Two of the figures have wings—one playing a guitar, the other seems to be striking a gong or small drum or tambourine. The two supporting figures are playing the drum and cymbals.

* General Cunningham thus describes this sculpture:— "Figures carrying a long undulated wreath attended by winged musicians. In Burma I have seen these cylinders of figured muslin distended by hoops of bamboo from 60 to 100 feet long carried in procession just as represented in this sculpture; and afterwards hung up upon holy trees."

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Selection from Plates 7, 12, 19 and 28.

Plates 7, 12, 19 and 28.
Elephant scene. M.
Symbol worship. N. U.
Frieze of standing figures. N. U.
Seated King. N. U.
Head of Prince. S.

53. The elephant-scene, which forms the subject of plate 28, is from Mian Khan, and very much damaged. It represents an elephant enfuriated at Devadatta's instigation, with drink, to make him charge Buddha, but instead of doing any harm, the animal does obeisance.

In the left-hand corner we have a representation of walls with battlements, and a doorway the jambs of which are sloped in a manner similar to the Etruscan doorways of the 5th and 4th centuries B.C.

The three lower fragments are all from the Upper Monastery at Nuttu. On the right are monks adoring the Dharmachakra, Tir-ratna, and Tir-chakra symbols. In the centre is part of a frieze of standing figures in easy and graceful attitudes. On the left is a seated figure on a throne under a canopy, probably a person of rank. A small figure standing on a pillar is fanning him with a leaf. In the upper right corner of the page is a highly ornamental head with a foliated halo. General Cunningham thinks that it represents Prince Siddhartha before he left his home to become a mendicant. The Prince wears an elaborate turban with plume, a necklet and a necklace with two deer-headed clasps similar to those on the figures in plates 10 and 30, page 32.

PLATES. 7. 12. 19. 28.

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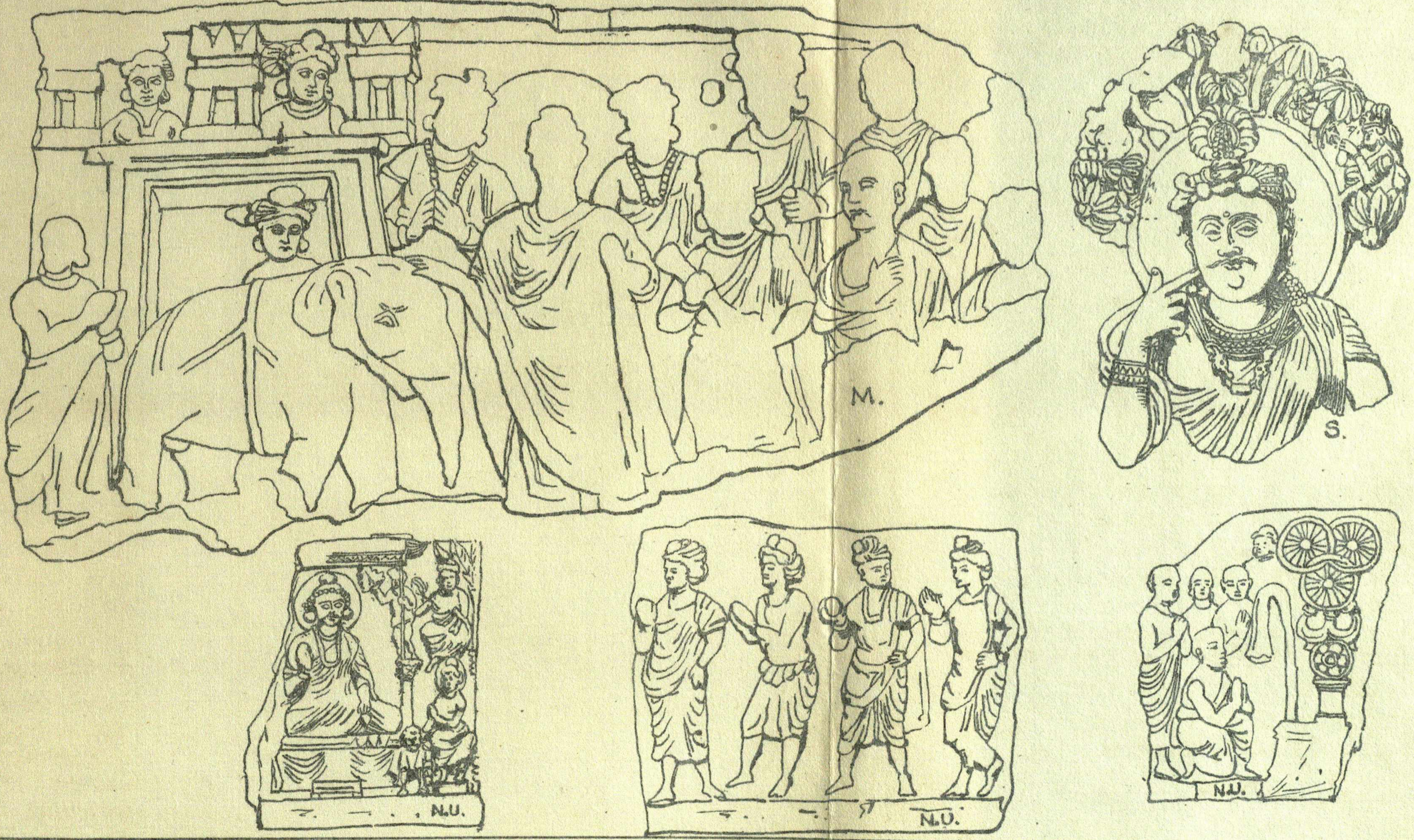

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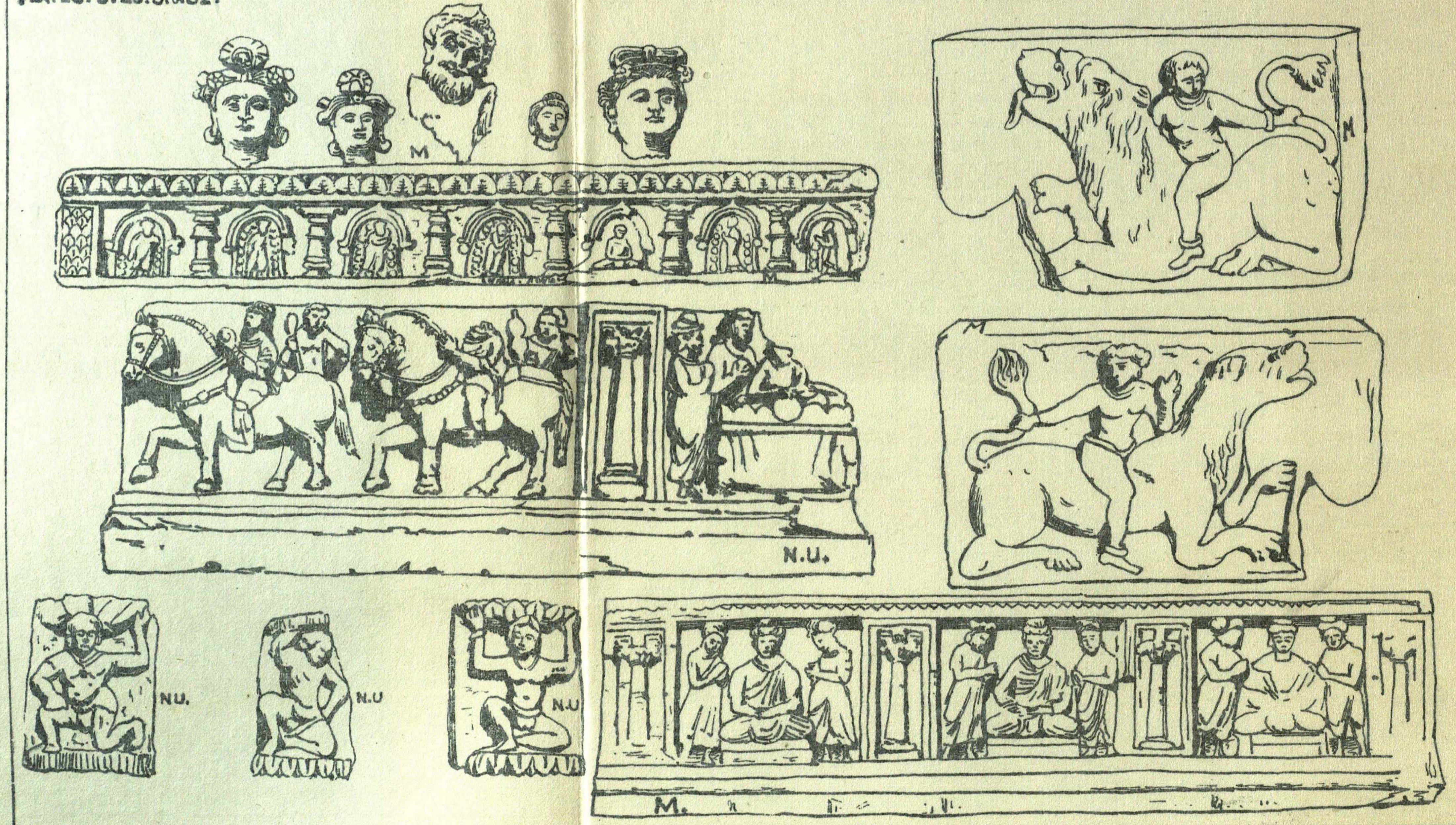
PLATES. 9.29.31 & 32.



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Selections from Plates 9, 29, 31 and 32.

54. The frieze of horses (plate 9) and the three supporting figures (plate 9) are from the Upper Monastery at Nuttu. The remaining nine representations are from Mian Khan (see plan 8 page 18).

Plates 9, 29, 31, and 32.
Frieze of horses. N. U.
Supporting figures. N. U.
Five heads. M.
Frieze with Pillars M.
Frieze with Buddhas. M.
Two lions and boys. M.

The frieze of horses probably represents, in part, the procession of the four kings to present their bowls to Buddha.

On the right is a broken representation of a seated Buddha with a bowl in front of him, and two kings offering him two smaller ones. The horses have bridles and head stalls which were not in use by Indians, and were probably introduced after Alexander's time.

The three sculptures of supporting figures or "Caryatides" show how very various were the attitudes given to these features.

Of the nine sculptures from Mian Khan, the five heads show considerable power of expression. The man's head (probably Devadatta's) is particularly good, and the female head on the right might be that of a Grecian statue. The frieze below has a number of Indo-Persian columns.

The two pieces of stone with boys and lions were probably terminals or ornamental portions of a door.

The frieze in the lower right corner is thought by General Cunningham to be part of a Jataka or "Birth Story" of Buddha, but he has failed to recognise it.

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Figures represented in Plates 10 and 30.

Plates 10 and 30. Figure of King. N. U. Head and body of Prince. M.

55. The figure on the right from the Upper Nuttu Monastery is in good condition. General Cunningham tells me that the rich ornaments and the moustachios show this to be the figure of a king or some layman of rank. He also thinks that the figure on the left, from Mian Khan represents Prince Siddhartha before he became a mendicant.

The head-dress and jewelry in both are most elaborate and ornamental. The deerclasps noted in plate, page 30, —probably a sign of royalty—occur in both these figures, and resemble the fastenings of a skin round the shoulders of a statue at Sanchi. The amulets strung together over the right shoulder of the left figure are like those worn all over India at the present day. Lace or embroidery seems to have been known as shown in the drapery over the left leg of the standing figure.

PLATES. 10. 30.

M.

N.U.

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56. With reference to the disposal of the sculptures, I am of opinion that all the important pieces should be retained for the Lahore Museum. These would include the whole of those represented in the outline drawings which accompany this report. They would also comprise many of the other 503 sculptures. I therefore propose to make a selection from these for Lahore, and to dispose of the remainder among the various Indian Provincial Museums. Proposed disposal of the sculptures.

57. There is no doubt that a knowledge of the Gandhara sculptures would be most interesting to the learned in Europe. General Cunningham procured a number of photographs, the negatives of which are in the Calcutta Museum. I have a set of photographs and negatives of the Sanghao bas-relief, and photographs could easily be procured of the best subjects in the Lahore and Calcutta Museums. General Cunningham proposes to get out a joint book to comprise all the best specimens of the "Buddhist sculptures of Gandhara," and I agree with him that it would be a very interesting volume. Proposed volume on the Buddhist sculptures of Gandhara.

58. In conclusion, I have a word to say about the sculptures that have been deposited in the Lahore museum. Some of them are labelled, some are not. Most of them are arranged with no sort of system; visitors have insufficient means of ascertaining where they came from. There are also numerous duplicates which confuse the eye, and take up the already overcrowded space. Sculptures in the Lahore Museum.

59. A selection of all the best pieces should, I submit, be made and arranged so as to be *well seen*, and *placed in groups*, so that it may be at once apparent what came from each site. Classification of the sculptures.

60. A large map is necessary to illustrate the Eusofzai country. Map of Eusofzai.

61. The more delicate carvings should be in suitable glass cases. At present a large number are placed in dark corners and cannot be properly inspected; but if the whole be reduced in dimensions to a collection of single representations of each class and subject, the numbers of stones would be greatly reduced, and the best use could be made of the available space. A very considerable portion of the collection could be displayed in the entrance hall of the Museum, where there is fair light and a large amount of wall surface, which is most suitable for bas-reliefs, originally designed for and applied to an upright position. Arrangement of the sculptures.

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Disposal of duplicate specimens.

62. The duplicate specimens should, I submit, be sorted into collections for presentation to the following institutions:—

The Imperial Museum, Calcutta.

The Central Museum, Madras.

The Museum at Bombay.

The Museum at Jaipur.

The Phayre Museum, Rangún.

Casts.

63. Casts of all the finest and most important subjects, whether at Lahore or in Calcutta, should be made for the British and India Museum, or for any other institutions that desire to possess a set.

These casts could also be exchanged for representations or reproductions of fine Oriental art works in the various European collections, and would in this way produce a more profitable return than if simply charged for at cost price.

H. H. COLE, *Major*, R.E.,

Curator of Ancient Monuments in India.

16*th June* 1883.

Govt. C. B. Press, Simla.—No. 233 H. D.—10-7-83.—800.